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JANE KENNARK.

Hell may be paved with good intentions, but it is papered with letters of introduction.

The promiscuous fashion of introducing people on the street, in horse cars, and in shops has been so roundly censured that it has gradually grown less a custom.

The letter of introduction habit is much worse. For the introduction *al fresco* may always be forgotten, but the letter of introduction throws its bearer on the mercy of the receiver, and there is no escape, especially as it is usually delivered in person at one's home.

I am beginning to think that people give these missives to their acquaintances much in the manner that some housekeepers give references to bad servants—just to get rid of them.

In the theatrical profession the letter of introduction evil is rampant. Soft-eyed, incapable, foolish young women leave their homes and come to New York with letters of introduction to some one. Nothing else.

They are anxious to get a footing on the stage, and the letter to the old family friend is going to prove the magic plank that will act as a springboard to bounce the debutante into success.

The old family friend knows perhaps a manager or an actor, so he rubs his chin for a minute until he recollects the name and gives the fawn-eyed thing a letter. He makes it strong. It's so easy to give any one a strong letter of introduction and get rid of them in that way.

The gazelle-orbed one confronts the actor or the manager, very often at his hotel or his rooms, before he has risen, for it is a way of hers to always call at the wrong time.

She pours out the story of her hopes and ambitions and her lack of experience very much in the Laura Jean Libbey way. Of course, she is very much in earnest usually, and as a rule knows nothing whatever about the profession she is so anxious to enter.

If she receives advice she looks disappointed. Her idea is that she will be planted in the midst of a stock company in New York, where her costumes will be furnished as well as a salary.

The idea of studying or working to obtain a footing, by starting on the weary way by which success is usually reached doesn't please her at all. No—not a bit like it!

"I feel I have it in me!" she says, and her eyes glow with youthful enthusiasm, which would be a beautiful thing if it were not so often accompanied by dyed-in-the-wool laziness.

The gazelle is always treated well, for, of course, every one sympathizes with youth and hope in no matter what form it shows itself—but talk a little hard work to some of those enthusiasts and they grow sad and sometimes a little hard about the mouth.

You know about the tramp who, when he was offered a job shovelling snow, explained that he was an expert strawberry picker, and that union rules would not allow him to work out of his line.

One of these ambitious would-be actorines was talking to The Matinee Girl about the consciousness she had of divine dramatic power within her, of the parts she wished to play—Portia, Rosalind, Galatea. She had come to New York filled with bubbling enthusiasm and letters of introduction. And before a very delightful interview was over she confided the fact that her boarding-house was such a pleasant place to live that she breakfasted in bed each morning long after the usual hour.

Of course I said: "How perfectly lovely!" But I longed to say: "Young woman, you'll have to get up before breakfast and hustle if you expect to get ahead in your ambitions in New York."

You can't talk like that, though, to any of these people who have letters of introduction. It would seem like a discourtesy to the writer. But the writer in nine cases out of ten deserves a worse fate for unloading his white elephant at your door.

Sometimes the letter bearers are so vague in their expressions that you can't even get a hint at what they want. Advice they resent as unfeeling. They speak indefinitely of other letters of introduction. You see it gets to be a habit with them, like the cab habit, which causes people to ride about like millionaires often when they haven't money enough to pay the driver, as the newspapers record daily. You will recollect that the young woman who threw herself off the Bridge last week, because she was broke, took a cab for the final shuffle.

A favorite story with the introduced ones is that mere money is not the object of their desire to go on the stage. No, it's the divine something within them!

Others are more definite. One of the army of recitalists called on a man a day or two ago, and he sat pondering as to what she really wanted him to do.

Finally she said: "Mr. So-and-So was very kind to me! He gave me six letters of introduction. One to Mrs. Blank."

"Mrs. Blank can help you if any one can! She's right in with all the theatrical people and the press!"

"Oh, Mrs. Blank was perfectly charming!" she said. "She took ten tickets at once!"

Sometimes the nerve of the letter bearers, despite their clinging vine imitations, is admirably developed. A motherly woman who took one of these vampiresses, a Chicago product, under her wing and invited her to her home, found the young thing giving out circulars in her drawing-room to her astonished guests.

"I was so delighted to come here to-night," she said to a still more astonished friend of the hostess; "for I knew I'd meet lots of newspaper people here. I had them all in my hand out home!

"I want you to come and hear me sing," she went on to the slowly ossifying listener. "You must come! The tickets are $5, but if it is a question of the expense, why let me know and I'll send you one."

Now when a letter of introduction precipitates a young person of this description into the bosom of a family, it becomes a dangerous instrument in the hands of the unscrupulous.

This, of course, is all about the promiscuous letter of introduction. But the letter sent to a person known to the writer, and carried by a person known to the writer, is often the means of delightful social intercourse and of genuine benefit to the deserving. But be sure first that you know the person you are writing to. And be sure you know the person you are sending. Or else make the fact that you are only favoring them as a kindness quite plain in your note.

A dramatic critic was telling The Matinee Girl of a letter he received by mail from an actress inclosing a card of introduction from a mutual acquaintance.

The actress said: "I know you will excuse my not presenting this in person, for I am so very busy, but I am stopping at the Puffman House. Won't you come in and have dinner with me to-morrow evening?"

The critic wrote back acknowledging the letter and card, and declining the invitation. The idea of going to dine with a young lady he had never met, nor ever heard of, appealed to his adventurous nature, but it seemed abrupt.

But he wished to do the correct thing, so he said that he would call at the young woman's hotel next morning at eleven. Back came a note by messenger. "Make it twelve o'clock, and have breakfast with me," wrote this delightfully hospitable girl.

Evidently she wished to give him a square meal. So he wrote back that he had an engagement at twelve and didn't call at all. And he never heard more from her. She apparently was hurt by his unwillingness to gather round the board with her and partake of food at her expense as a preliminary to an acquaintanceship.

She was one of those well-meaning girls. The dramatic critic is laying for the man who wrote the letter of introduction. He says he imagines he must have told the girl something about his remarkable appetite or she wouldn't have acted in that way.

The cowboys at Madison Square Garden have been getting all our mash notes this week. And they have sent a few. They are the latest style of matinee idols.

The cowboy's method of sending a mash note is simple and easy. He simply throws it into a box as he gallops around on his pony, and asks the girl to meet him at the stage-door.

It doesn't matter if she has one or more masculine escorts with her who might want to go, too. It's a dangerous contract to go around to a stage-door to punch a man who can hit ten clay pigeons standing on his head with a pistol in his left hand.

So the cowboy dude feels secure, and goes on his devastating way lassoing hearts with the ease which comes of broncho busting.

It was in London that the cowboys of the Wild West Show made their first hit with the feminine sex. Even the Indians came in for a share of adulation. So at Madison Square Garden last week it was no uncommon sight to see some dusky painted chief with his body done in an impressionistic shade of Yale blue and his face like a Turner sunset break into a broad grin and whoop and yell with delight when he saw some fair face that struck his fancy.

The Indian's whoop is his way of saying that he'd leave his happy home for you—if you're a girl. And when Willie Wild Wave and Chief Strike Penny both fancied the same blond haired dream in blue at a matinee one day last week, you couldn't hear yourself think, and it looked as though there was going to be rough house when she smiled at them impartially.

The Strollers hold forth at the Waldorf-Astoria this week in Phyllis, an operetta founded on the same bit of history that serves to make the book of the season, "To Have and to Hold."

Richard Henry Warren has written the tuneful music, and Alexander Hamilton Laidlaw, Jr., the libretto. The cast is of unusual merit, including Joseph G. Lamb, whose mirth-making gifts are remembered by all who witnessed the old plays in the Berkeley Lyceum.

Then there is Emily Hoffman, the society Carmencita, and Miss Hornby who made a hit in The Lady from Chicago, and other clever people who will interpret a thoroughly American product in the way of opera. Mr. Warren's music is Sullivanesque in its beauty, and there is no doubt that The Strollers will register another triumph.

It seems odd with all the excellent amateur talent that exists in this big city that we don't have more of the amateur theatrical performances that used to make Brooklyn interesting a few years ago as the home of the amateur.

These clubs and performances are the best of dramatic schools, and any number of good actors were graduated from the old Brooklyn clubs. Besides that, there is so much genuine fun in the rehearsing, and also the production of an amateur play, that it more than repays the expenditure that is involved.

Society does such very foolish things sometimes in its hunt for happiness that it seems odd that this branch of amusement is neglected—and it practically is in this city at present.

The Strollers is the only club that even pretends to give important productions, and the success that always waits upon their efforts ought to spur on others to emulate them.

It would be a charming diversion in the round of silly festivities if amateur theatricals became a fad once more. At Newport last Summer and this season at Lakewood it seemed as though this were about to happen.

Perhaps we may get to it next Winter?

THE MATINEE GIRL.

A MIDSUMMER NIGHT'S DREAM.

Shakespeare's A Midsummer Night's Dream is to be revived on a big scale next season by Wagenhals and Kemper, with Louis James as Bottom and Kathryn Kidder as Helena. The success that these young managers have made in Shakespearean revivals, notably in that of The Winter's Tale, has encouraged them to pursue the same policy next season. This fine comedy is to be presented with all the scenic elaboration necessary to develop its highest material possibilities, electrical effects will be employed to enhance the mounting, and new costumes will be made for the production. Wagenhals and Kemper are also negotiating with a prominent actor and actress for the roles of Lysander and Hermia. The entire cast is to be one of strength and distinction.

JANE KENNARK.

Jane Kennark, whose portrait appears upon the first page of this issue of THE MIRROR, is undoubtedly one of the handsomest and most versatile leading women of the day. Her work is well remembered with the Frawley company, Albaugh's Baltimore Lyceum Stock company, the Woodward Stock company, and other representative organizations. This season she has made a notable success as Estrella in Augustus Thomas' play, Arizona, as produced by La Shelle and Hamlin, in which she will be seen at the Herald Square Theatre in this city in September. Especially effective in emotional roles, Miss Kennark has been called by a prominent critic "the young Clara Morris," and her fine performances have more than many times justified this title. A brilliant future must be in store for a young actress of such uncommon talent and power.

SHAKESPEARE BOOKS IN CINCINNATI.

The Shakespeare collection of the late Enoch T. Carson has been donated by its recent purchaser, William A. Proctor, to the University of Cincinnati. The collection, representing the accumulation of forty years, comprises sixty-three editions of Shakespeare's works. The editions include the Boydell, Halliwell-Phillips, Kinney Meadows, Ben Jonson, Knight, Collier's, and the last Cambridge. There is also a collection of forty-three portfolios that had been the property of William E. Burton, valued at $10,000. The gift adds in all more than 1,300 volumes to the University library.

JAMES K. HACKETT AS RICHARD CARVEL.

The dramatization of Winston Churchill's novel, "Richard Carvel," that James K. Hackett will present next season, was read before the star and his company at the Criterion Theatre last Tuesday afternoon. Mr. Hackett will be seen in the title part, Bertha Galland will play Dorothy, and Arthur Hoops will impersonate Lord Comyn.

MURRAY AND MACK'S NEW FARCE.

Charles Murray and Ollie Mack will launch next season the most pretentious production they have yet attempted. Their new farce, Shooting the Chutes, is by Mark E. Swan, who will direct rehearsals, and the company will number thirty-five people.

ENGAGEMENTS.

May Robson, Clara Bloodgood, Norah Lamison, Donald Maclaren, Daniel McCartney, Edward Gore, and R. C. Turner, for Eric Hope's Summer season at Newport, R. I., opening July 17.

Nellie Thorne, for Ben Hur next season.

Elmer Buffham, with Shipman Brothers, to play Rudolph Rassendyll in The Prisoner of Zenda, next season in Canada. He has been elected to membership in the Actors' Society of America.

For the Arnold Stock company: Joe J. Winter, Laurence Finch, Avon Breyer, G. E. Tilden, W. J. Forbes, Herbert Godshaw, Eylene Radcliffe, Lee Glover, Cora Winter, Maude Cornwell, Elmore and Davis, Alice and Walters, and Boston and Young. The company, managed by J. F. Arnold, will remain out all Summer in larger cities and parks.

Frank Holland, for Lights of Home.

Fanny McIntyre, who had just closed with Through the Breakers, was immediately signed for the preliminary season of Reaping the Whirlwind, to play the leads.

Ida Glenn rejoined the Mile. Fiti company at Atlantic City, to resume her old role.

Ethel Eagleton, re-engaged for her third Summer season in opera at Pleasure Bay, N. J.

REFLECTIONS.

Smith O'Brien, who for seven seasons played the star part in W. H. Powers' famous Irish play, The Ivy Leaf, and was the original Larry Dee in The Fairies' Well, afterward played by Carroll Johnson, will be seen next season in Con T. Murphy's latest romantic Irish drama, The Game Keeper, under the direction of Ed W. Rowland and Edwin Clifford, opening in Chicago, Aug. 19. Smith O'Brien entered the profession in 1881 with his present manager, Ed W. Rowland, the team being known as Smith and Rowland. After several seasons with Murray and Murphy, Lydia Thompson, and Tony Hart, and in vaudeville, they separated in 1886, since which time they have both been successful in their particular lines.

The Klark-Scoville company will open a Spring and Summer season at Warren, Pa., on May 10, playing three-night and week-stands through New York State. The company will remain practically the same.

L. Maurice will sail on May 16 for Paris, where he will spend the Summer. A divorce was granted to Mr. Maurice on March 20, in Chicago, separating him from his wife, Celia Maurice.

Edward L. Bloom filed another petition in bankruptcy in this city on April 30, with liabilities of $8,638.

Emily Wakeman, of Sol Smith Russell's A Poor Relation company, appeared in two parts at Janesville, Wis., on April 28. A member of the company was suddenly taken ill and, there being no understudy, Miss Wakeman managed by a quick change to appear as both Alice Warriner and Mrs. Fay.

Special performances were given last Tuesday afternoon at Daly's and Wallack's in aid of the Naval Arch fund. The audiences were very small. A third performance was announced for the Herald Square, but it was not given.

The Rev. Walter E. Bentley, secretary of the Actors' Church Alliance, occupied the pulpit of St. Paul's Church, Washington, on April 29.

Arthur Forrest was out of the cast of Quo Vadis at the New York last Tuesday, when his role, Petronius, was played excellently by Richard Buhler.

An immense printing exposition, under the auspices of Typographical Union No. 6, opened last week at the Grand Central Palace in this city, where it will continue until June 2.

Barney Gilmore's tour in Kidnapped in New York has been extended three weeks.

The Casino Girl, with the present Casino production and very nearly the same cast, will be taken to London for appearance there in August.

Jack Hoeffler will have two companies on the road next season, a scenic production of The Woman in Black, and a repertoire company. Mr. Hoeffler has closed contracts for the following plays for repertoire: The Last Stroke, Shall We Forgive Her, The Ranch King, A Bowery Boy, A Daughter of Corsica, The Sign of the Crucifix, The Grand Ruby, and Russia.

The Robinson Comic Opera company will open their Spring and Summer tour on May 21 in New Bedford, Mass., the company including Marie Laurens, Lizzie Gonzales, Essie Barton, Leona Hamilton, Stella Murray, Ben Lodge, Frank Nelson, Tom Whyte, Frank V. French, W. I. Clark, and chorus of thirty-two. W. A. Reynolds has been re-engaged as musical director for his fourth year with this organization.

Della Pringle recently closed a prosperous tour of thirty weeks and is now resting at her home, "The Maples," Knoxville, Iowa. Miss Pringle and her husband, G. F. Adams, will appear in the Elks' Minstrels at Oskaloosa, Iowa, May 8. For next season they are arranging plays and bookings, and expect to make a pleasure trip in June to New York and the Eastern resorts.

The Girl from Maxim's having closed its season, Florence Gerald has returned to the city.

Maurice Hedges closed a season of thirty-seven weeks with The King of the Opium Ring on May 5.

Prett Reed closed on May 6 with A Breezy Time and will be seen next season in Next Door, with Royer Brothers.

Joseph Arthur's new play, Lost River, will open at the Fourteenth Street Theatre Oct. 1 for a run.

Hamilton Revelle will retire from Olga Nethersole's company at the end of this season.

R. C. Carton's new comedy, Lady Huntworth's Experiment, was successfully presented on April 26 at the London Criterion.

James F. Leonard will star next season in his new comedy, Hogan's Wooden Wedding.

Mrs. J. A. Reed has been very ill with pneumonia at the home of her aunt, but is better. She will sail for Europe as soon as her doctors pronounce her well enough.

E. H. Wood, formerly one of the contracting agents of Buffalo Bill's Wild West, has just closed as business-manager for Richards and Pringle's Georgia Minstrels, and will sail from Seattle for Cape Nome on May 25, in the interest of a mining company.

Forrest Robinson recently received an offer of a position in the engineering corps at the Manila Navy Yard. Mr. Robinson is a graduate of Annapolis and was formerly in the naval service. He has declined the offer and will be leading man with James A. Herne again next season.

W. J. Puitt has relinquished the management of the Ragsdale Opera House, Newton, Kan. Edward Jackson, who was manager from 1885 to 1887, will have charge of the house next season.

Wagenhals and Kemper will revive A Midsummer Night's Dream next season, with Louis James as Bottom and Kathryn Kidder as Helena.

The production of The Son of Carlecroft, by Theodore Burt Sayre, that was to have taken place this Spring, has been postponed indefinitely.

James R. Stockdale and Geraldine Russell, of the Macauley-Patton company, will close on June 2 a season of forty weeks. They have been re-engaged to open Aug. 23, and will spend the Summer in and about New York city.

IN OTHER CITIES.

SAN FRANCISCO.

The Tivoli Opera House is in rare form just now. The phenomenal run of The Idol's Eye bids fair to be superseded by The Wizard of the Nile. In the two weeks it has been on the stage the opera has done enormous business. It has broken the record in the matter of attendance. Ferris Hartman fairly revels in the chief comedy role. He is a great creator of comic business, and has always something original. Ilia Kibosh is a merry performance, and never flags. He is ably supported by Alf. C. Wheelan, who gets all there is to be got out of the King of Egypt. Annie Myers makes a rollicking wizard's apprentice. William Schuster is excellent in the comedy role of Cheops, the royal weather prophet. Tom Greene as Ptarmigan looks and sings well. Helen Merrill is a very captivating Cleopatra. She is rivaled by Frances Graham, who delights the eye as the Queen of Egypt. Julie Cottle, Cora Harris, J. P. Wilson, Fred Kavanagh, Arthur Boyce, and others fill small parts capably. The chorus is good and the orchestra well handled by Max Hirshfeld. Great credit is due to Manager Leahy and Stage-Manager George E. Lask for their enterprise. The management offers in the near future The Three Musketeers, Madeline and The Sea King.

It is the consensus of opinion that the James Neill co., now playing at the California, is a thoroughly equipped and well balanced stock co. Captain Lettarblair was the play 22-29, and was much appreciated by first-class audiences. James Neill presented a striking character sketch as the dashing Irish Officer. He is a capable actor, possessing a refined and easy department backed by a forceful declamation. He is magnetic, too, and charms readily. The leading woman, Edythe Chapman, was delightful as Fanny Fadden. The scene where Fanny's dress is caught in the door was admirably done. John W. Burton does a good bit of character work in the part of Smithers. Others worthy of mention in their various parts are Julia Dean, Lillian Andrews, and Ben Howard. A special performance of Captain Swift was given 26 matinee. The play was well acted all around and was much enjoyed. The bill 29-5 is A Gilded Fool.

Happy Ward and Harry Vokes made merry at the Columbia 22-29. The Floorwalkers was well received and good business was done throughout the week. Ward and Vokes were funny as Lord Percy Hardup and Lord Harold Poorpay, though the stage tramp business is rather overdone nowadays. The honors of the farce belong to George Sidney, whose lay Mark was great. As the benevolent Jew, who is dying to be known as a good thing, Sidney made a tremendous hit. Lucy Daly did some agile and airy dancing. A clever number was the Chicago Ladies' Quartette, Bertha Hollenbeck, M. Josephine Comstock, Sadie L. Farley, and Alice M. Raymond. The Floorwalkers will remain another week.

After a marvelously successful run of three weeks, Quo Vadis gives way 30 to Sue, at the Alcazar. The play has not been seen here since the Frawleys put it on at the Columbia three years ago. Laura Crews will be intrusted with the title-role, Irene Everett, the new leading woman taken on vice Mary Hampton, retired, has been doing good work and is much liked.

Ali Baba still runs strong at Morosco's Grand. The new extravaganza co. grows in poularity every day. In Gay New York is the next feature.

FRED S. MYRTLE.

MILWAUKEE.

The Belle of New York played a profitable engagement at the Davidson April 26-28. Many of the old favorites appeared in the cast, including W. P. Carlton, who made a handsome and dashing Harry Bronson; William Cameron, whose graceful dancing and clever sketch of Blinky Bill was much applauded; George Fortesque as Sulkins, Georgie Hawley as the Pell Street girl, and beautiful Hattie Moore, who was greatly admired as the "Queen of comic opera." A specially good characterization was given by Joseph Kane, who impersonated the Dutchman with pronounced success. Edward J. Connelly was amusing as Bronson, Sr., and last, but not least, Toby Claude scored the biggest hit of all as Fifi. She is the daintiest and most bewitching little woman imaginable, and a perfect artist. Great praise is due La Belle Dazie, who executed a dance with wonderful dexterity, and won emphatic applause. The co. is also fortunate in possessing so able and experienced a conductor as Frank Palma, whose handling of the musical numbers was a feature of the production. Many others in the large cast gave praiseworthy illustrations, the costumes and scenery were elaborate, and the performance has lost none of its former attractiveness. Adele Ritchie, who filled the title-role so charmingly the opening night, was succeeded by another member of the co., who gave an admirable rendering of the part.

The Village Postmaster was presented at the Davidson 29 by one of the cleverest cos. seen here this season. The play is a delightful picture of rural life, and was portrayed with perfect naturalness and sincerity. The attendance was not very large, but the interest and appreciation shown were very genuine, and hearty applause was freely bestowed. Every part was thoroughly well taken, Archie Boyd heading the cast in the title-role. Henry L. Keane played the virtuous young lover admirably. Leslie Mathews enacted the villainous Ben Deane in approved style, James H. Bradbury gave an excellent sketch of the sexton of the village chapel, and a splendid bit was contributed by Richard Nesmith as an old-fashioned villager. One of the most enjoyable illustrations was given by Tom Maguire as the bad boy, his facial contortions and comedy work being ludicrously funny. Edith Barker as the beloved and popular Miranda Huggins acted with exquisite grace, finish and sympathy, and captured all hearts by her charm and beauty. Lisle Leigh as the wronged Mary Barden displayed great emotional power and artistic perception, Angela Russell offered a good portrayal of the village coquette, and Louise Skillman scored a hit as the incorrigible maid. Lesser characters were capitally represented by George S. Peiner, Walter Abbey, Robert Sinclair, Sadie Stringham, Kate Beneteau, and Blanche Weaver, all of whom deserve unlimited praise. The stage settings and effects were realistic and complete. A Rag Baby 6. Sir Henry Irving and Ellen Terry 7, 8. Salisbury Stock co. 20-indefinite.

The season at the Past Theatre closed 29, when the stock co. presented a new farce, entitled In Vertretung (By Proxy), by Heinz Gordon, a member of the co. The performance was a benefit to Siegmund Selig, who celebrated the fortieth anniversary of his connection with the German stage in this country. Herr Selig's reception was extremely cordial and he was loaded down with souvenirs. The comedy was received with hilarious mirth and aroused plenty of applause. It is announced that of the present co. the following have been re-engaged for next season: Paula Wirth, Hedwig Berunger, Anna Richard, Anna Rolthmeir, and Messrs. Werbke, Rahbeck, Gordon, Kreiss, Blumenau, Pochtel, Hartzheim, Leiski, Konig, and Gefer.

The golden jubilee of the Milwaukee Musical Society was celebrated at the Pabst 1. The house was crowded and great enthusiasm prevailed. The singers were Fraeu Gadski and Schumann-Heink, Herr Dippel and David Bispham. The orator of the evening was Carl Schurz. Another concert to mark the event will be given at the Exposition Building 3, on which occasion the Arion, Lyric, A Capella, Mannerchor, and Milwaukee Musical Societies will form a combined chorus of 600 voices.

An immense audience assembled at the Alhambra 29 to see Marie Doran's version of Sapho. The production was somewhat crude and aroused little enthusiasm, but the spectators were interested and watched the play with rapt attention. Floy Crowell appeared in the title-role, and worked with commendable earnestness and sincerity. She possesses considerable dramatic ability. Harrison J. Wolfe was featured as Jean Gamain, and enacted the role with easy grace and intelligence. The remainder of the cast calls for no particular mention. The play was fairly well staged and the costumes served the purpose. Manager Miller announces a season of Summer opera, commencing 6 with Stoessel's Opera co. in El Capitan.

George W. Monroe appeared at the Bijou 29 in Mrs. B. O'Shaughnessy. A moderate sized audience appeared to derive much enjoyment out of the performance and applauded liberally. Mr. Monroe was the mainstay of the production and caused shrieks of laughter in his comical impersonation. Edith Mayne, Esmonde Ellis, Georgie Lingard, and James E. McDuff supplied adequate support, and several others assisted. The fun was of the fast and furious sort, and there was plenty of it. A number of good specialties were interpolated, and the interest of the spectators was sustained in various ways with success. Kidnapped in New York 6-12.

The Thanhouser co. commenced a second week of Quo Vadis 30 to a full house. S. R. O. was announced at every performance during the first week, and the sale for the second week promises to be almost as large. This is the longest run of any production given in Milwaukee, twenty consecutive performances of one play establishing a record. Much improvement is noticeable in the performance, the individual work of several memebrs of the cast being vastly superior to that of the opening night. The management and the co. are to be congratulated on the pronounced success they have achieved. The Senator 7-13.

O. F. Miller, of the Alhambra, has also assumed the management of the Casino at Waukesha, Wis., for the Summer. The opening will occur 5. Mr. Miller has also been appointed manager of Coney Island, a new Summer amusement park situated on the outskirts of Milwaukee. The resort when fully completed will be furnished with all the modern equipments requisite to popular outdoor entertainment.

W. Rodney Feelvater, of Nat Goodwin's co., stopped here for a day on his way to Hot Springs, Ark. "Rodney" was besieged by many Milwaukee friends, anxious to congratulate him on his recovery from his recent illness.

Theodore Marston was specially engaged to play Urban in the Thanhouser production of Quo Vadis, and scored a decided success.

Burton H. Emmett, of the Academy staff, and his charming wife gave a most enjoyable evening 30 to the members of the Thanhouser Stock co. and a few other friends.

CLAUDE L. N. MORRIS.

PITTSBURG.

Humpty Dumpty is at the Duquesne Theatre April 30-5. Eddie McDonald, a Pittsburg boy, takes the title part, and scored a success in his contortions and acrobatic feats. W. H. Bartholemew, late of this city, is clever as Pantaloon. The specialties are all above the average. James R. Adams, one of the clowns with the co., was called to his home in Paterson, N. J., on account of the serious illness of his mother, and therefore did not appear the early part of the week. Next week, Twentieth Century Vaudeville co.

The Drummer Boy; or the Spy of Shiloh, was presented at the Bijou 30-5 by local talent for the benefit of Alexander Hays Post, No. 3, G. A. R. An exceptionally attractive programme of war melodies was arranged by Professor Emil O. Wolff, leader of the Bijou orchestra. Next week, Sis Hopkins.

James O'Neill began a week's engagement at the Alvin 30 in The Musketeers to a large house. Mr. O'Neill's conception of the character of D'Artagnan differs materially from that of other actors, but his interpretation is none the less attractive. Arthur Garrels, who for a time last year was a member of the Grand Opera House Stock co., of this city, takes the part of King Louis in an able manner. The other roles are in capable hands. Next week The Rogers Brothers in Wall Street.

The Grand Opera House Stock co. presented the Still Alarm 30-5 to large audiences. James E. Wilson enacted the role of Jack Manley in an earnest and forceful manner. William Beach, as John Bird, had the sort of part in which he excels. Lida McMillan, in the somewhat emotional role of Elinore Fordham, acted with grace and good taste. Robert Ransom gave a capital character study of the drunken Doc. Wilbur, Marian Ballou as Cad. Wilbur and Thomas W. Ross as William Manley presented a delightful little love sketch. Alice Butler as Mrs. Manley, Joseph Woodburn as Franklin Fordham, and Edward Poland as Joe Jones, were excellent. The engine house scene, with the fire engine and horses, was the acme of realism, and elicited hearty applause. On the evening of the 1st, however, the trained horses, in their eagerness to get away the moment the gong sounded, made a flying start before Mr. Wilson was able to get upon the seat of the engine and grab the reins. They dashed across the stage, a distance of 60 feet, and were not checked until the engine pole crashed through the door of one of the dressing rooms, carrying out the frame and displacing considerable of the brick wall around the opening. Fortunately the dressing room was not occupied at the time. No one was injured. The audience rose in their seats, but the affair was so soon over that but few left their places. Next week is Mr. Wilson's farewell week with the stock co. He will appear as Jim Radburn in In Mizzoura. On the afternoon of the 10th a benefit will be given to Mr. Wilson. William Ingersoll, recently with William H. Crane, has been engaged as Mr. Wilson's successor in the stock co. William Beach also leaves the co. at the end of next week. James Carew, recently with Caught in the Web, has been engaged in his place.

The Apollo Club gave its third and last concert of the season at Pittsburg Carnegie Music Hall May 1. Richard Burmeister, pianist, and Josephine S. Jacoby, contralto, were the soloists. Elizabeth Patterson, soprano, and Agnes Miles, pianist, gave a recital 5.

James Stephen Martin, with his advanced pupils, gave a song recital at the Schenley Music Hall 1.

The Curry University of Music gave a recital in the lecture room of Carnegie Institute 3. An admirable instrumental and vocal programme was rendered.

The new East End branch of the Carter Conservatory of Musical Art was dedicated with a musicale 5.

L. W. MENDENHALL.

PORTLAND, ORE.

The fourth concert of the Portland Symphony Orchestra was given at the Marquam April 26. A crowded and delighted houseful heard the programme. The concert was given under the directorship of Charles L. Brown. To Mr. Brown's untiring ability, more than to all beside, a deal of the success of the concert was due. Schubert's unfinished Symphony No. 8 in "B" minor was the piece de resistance of the programme. Then followed, in the order named, Strauss' "Tales from the Vienna Woods," Wagner's "Pilgrims' Chorus," from Tannhauser, and Gillet's "Douce Caresse." Madame Jenie Norelli was the singer for the occasion. Her excellent rendering of the mad scene from Donizetti's "Lucia di Lammermoor" was enthusiastically received by the audience. The Nicolai overture to the "Merry Wives of Windsor" concluded the programme, and truly proved one of the happiest and most successful features thereof. The fifth concert of the P. S. O. will probably be given the latter part of May at the Marquam. William H. West's Minstrels 27, 28, gave three good performances to nine floorfuls of people. The co. was particularly strong in good singers. Heading the list was, of course, Richard Jose, who won six encores at every performance. Carroll Johnson sang himself to a good lot of attention. John P. Rogers, the bass singer, made good "to fine effect. Eddie Horan's cane dance made a hit. The Luken Brothers, in tumbling and aerial gymnastics, won a good deal of commendation. Waterbury Brothers and Tenney deserve mention. Archie, Daniel, and Herbert Marvelle, high kicking eccentric acrobats, were perhaps the best feature in the show.

At Cordray's April 22-28 Ward, Coburn, and Baldwin's Barlow Minstrels, under the management of Harry Ward, did fine business with an all right entertainment. Harry Ward and Lew Baldwin made hits with songs. Newton proved a clever Indian club swinger. Wilson and Leighton were capital dance and song ragtime makers. Coburn and Baldwin did creditably in cornet, trombone, and sleigh-bell playing. Briggs, the wheelman, closed the bill with an exhibition of wonderful trick riding and balancing. Robert Germaine, with a good co., opened week ending 29 in Knobs o' Tennessee to the usual full house.

About 300 Portland Elks attended the Barlow performance at Cordray's 25. It was the event of the week. At the close of the show a beautiful tableau, arranged by Managers Cordray and Ward, apropos of the Elks' attendance, was shown, representing a deep forest scene by moonlight, among the trees of which several large elk were seen moving about, with all the appearance of life. The letters "B. P. O. E." were woven in evergreen across the center of the stage.

O. J. MITCHELL.

LOUISVILLE.

The season at Macauley's Theatre will close with The Belle of New York 3-5.

At the Avenue Theatre Two Married Men 30-5 closes the regular season.

The Dan Packard Opera co. will open a Summer season at the Avenue 6.

At the Temple April 30 the Meffert Stock co. presented Davy Crockett for the benefit of the Newsboys' Home, attracting good business. The benefit for Manager William H. Meffert occurred 1. The house was crowded.

In Nonsense Land, which is to be produced by local people, at the Auditorium 10, is under the direction of Frank Green, treasurer of the Temple Theatre.

Eine Kranke Familie will be produced 2 at the Temple by the German Dramatic Club.

A word of praise is due the Skillman children, Louise and Nell, for the excellent work done by them with the Meffert co. during the season just passed. Their father was an old newspaper man, who met a tragic death.

Among the principals in the Packard Opera co. are Charlotte Gillman, Gilbert Clayton, Charles Holmes, and Mountjoy Walker. Mr. Clayton is remembered as a favorite comedian at the old Tivoli, which years ago was located on the site of what is now the New Buckingham.

The Order of Red Men will present, for charity, at the Temple Theatre, May 3-5, the play Northern Lights. Members of the order will play parts, assisted by James Keene, Frank Kendrick, and Ada Levick, of the Meffert Stock co.

Among other people mentioned as engaged for the season of Summer opera to be given at the Auditorium are Celeste Wynn, W. T. Stephens, Josephine Intropidi, and Harry Girard.

Fountain Ferry Park promises to be a successful open air resort this Summer. Concerts are given afternoon and night each Sunday, and the place is attractive in many ways.

S. J. Toomey of Nixon and Toomey, is here under contract to paint special scenery for the Summer opera engagements.

Rachel Macauley, daughter of Manager John T. Macauley, is visiting friends in New York.

Adele Ritchie is resting at West Baden Springs, Ind. She will rejoin The Belle of New York here.

The Meffert Stock co., under the management of James Keane, will fill a short season in adjacent Kentucky towns, playing Sapho.

CHARLES D. CLARKE.

ST. PAUL.

At the Metropolitan Opera House Ignace Paderewski, the famous Polish pianist, entertained a good audience April 26. This long-anticipated concert was the most expensive entertainment of the season, admission ranging from $4 to $2 a seat. The audience enthusiastically applauded the programme, of which the principal numbers were from Chopin and Beethoven. The Village Postmaster was presented by a capable co. 27, 28 to fair-sized audiences. Archie Boyd makes the most of the part of Seth Huggins in the title-role. Edith Barker was pleasing as Miranda Huggins, Henry L. Keene, Leslie Mathews, James H. Bradbury, Richard Nesmith, Tom Maguire, Lisle Leigh, Angela Russell, and Sadie Stringham play their roles acceptably. Dr. J. J. Slater, a medium, gave a spiritualistic seance 29 to a fair audience. Henry Irving and Ellen Terry, with the London Lyceum co. in support, began an engagement of three nights 30, opened with a magnificent production of Robespierre, one of the greatest dramatic productions ever seen on the local stage. The theatre was packed to capacity by one of the largest and most brilliant audiences the Metropolitan has had this season. The audience warmly welcomed Mr. Irving and Miss Terry on this their second visit to this city. Henry Irving's Robespierre is an artistic, powerful, and masterly portrayal. He is especially strong and forceful in the third and fourth acts, and provoked most enthusiastic applause and repeated curtain calls. Filen Terry, as Charlese de Malucon, gave a beautiful interpretation of the character. Harry Stanford's Oliver was very creditable. Beatrice Irwin was an attractive and pleasing Marie Therese. F. D. Davies, W. Lugg, James S. Hearn, Leonard Calvert, Charles Locke, H. Farnworth, and others in the cast do excellent work. Belle Archer 3-6. Anna Eva Fay 10-12.

A very clever co. presented Hello, Bill at the Grand Opera House 29-5, opening to a full house. The action of the play is brisk. Specialties introduced are good. Frederick L. Power, in the dual role of the twin brothers, William and Willis Wilson, does some very pleasing work. May Raymond and Helen Brackett carried their roles well. Ada Deaves, a favorite with St. Paul audiences, made a hit as Patience Howe. The hit of the evening was made by clever little Frances Keppler in her lively songs and graceful dancing. She is a taking feature. George Ober was excellent as Doctor Theophilus Yates. John Hyams, Frank Walsh, Ada Bernard, Kate Merwin play their parts well. George W. Monroe 6-12.

GEORGE H. COLGRAVE.

DETROIT.

The Old Homestead, presented at the Detroit Opera House April 30-5, with Denman Thompson as Joshua Whitcomb, was heartily welcomed, and justly so. It is rare that a play of the character of The Old Homestead can be seen several times without one tiring of it, but as given by Mr. Thompson and his co. The Old Homestead is ever new, and the oftener it is witnessed the more one realizes how true to life it is. N. C. Goodwin and Maxine Elliott 10-12.

The Pike Theatre Stock co., at the Lyceum for some weeks, opened their engagement 30 with The Wife. The co. is a remarkably strong one, including Byron Douglas, Herschel Mayall, Charles Wyngate, Fred J. Butler, Joseph Everham, John R. Maher, Sarah Truax, Lilla Vane, Angela Dolores, Adelaide Warren, and Agnes Maynard. The performance was of the highest order of merit. If the other plays to be given by this co. are handled as well we shall hail with delight the co.'s engagement in our city. Byron Douglas enacted the role of John Rutherford, Herschel Mayall was Matthew Culver, the politician, and Charles Wyngate Robert Grey. Among the women of the co. who are most prominent are Sarah Truax, who takes the part of Helen Truman, and Lilla Vane, who was seen as Lucille Ferrant, the adventuress. Diplomacy 6-12.

At Whitney's Go-Won-Go Mohawk in Wep-To-No-Mah, the Indian Mail Carrier, is meeting with great success 29-5. On its opening night hardly standing room could be obtained. It is a picturesque drama, dealing with American frontier life, and is full of exciting scenes, which win applause from its audience. Go-Won-Go Mohawk shows considerable skill. Si Stebbins 6-12.

Paderewski, the great pianist, at the Light Guard Armory 30 was received by an immense audience. His selections were exquisitely rendered.

Blanche Walsh, who was booked to appear in company with Melbourne MacDowell the past week, arrived in Detroit from Chicago 28 and is confined to her room by illness. It is expected that Miss Walsh will be well enough to travel now very shortly, when she will journey toward the East. It is also said that Miss Walsh will star alone next season, under the direction of Ben Stern.

Mr. Wellington, chief usher at the Detroit Opera House, has severed his connection with that house, having secured a position in New York.

FREDERICK KIMBALL.

TORONTO.

The Parish Priest is one of the few really good comedies seen at the Grand Opera House this season. It was excellently presented by Daniel Sully and co. April 30-5, and is sure to attract large audiences. Marion L. Shirley shared the honors with the star, the sweet girlishness of her performance winning instant sympathy. On Monday night Miss Shirley was still suffering from the effects of a runaway accident in Scranton, but played charmingly notwithstanding. Chauncey Olcott 10-12. Richelieu will be presented by amateurs 8.

On the Stroke of Twelve arouses much enthusiasm every night at the Toronto. The play is an old-time melodrama and takes well. E. N. Worth does some good work. What Happened to Jones 7-12.

The Strakosch Grand Opera co. holds the boards at the Princess and will continue to do so for the remainder of the month. Il Trovatore was presented in capital style 30, and Faust 1 pleased the audience. The organization includes Signor Alberti, Payne Clarke, Madame Avery Strakosch, and Amelia Fields, all of whom sing and act well.

The Kneisel String Quartette appeared in Association Hall 30, assisted by Earl Gulick, a boy soprano. Paderewski and his hair were at the Grand 1. A small audience was also present.

In the dying hours of the local Legislature, which was prorogued 30, Mr. Mutrie, a rural member, introduced a series of regulations as to theatres, which, it was claimed, were framed for the benefit of Toronto playgoers. One clause authorized any constable, under the written order of the Chief of Police, to enter any theatre and stop any play if he considered it immoral, and arrest the actors. Mr. Carscallen, the member from Hamilton, denounced the measure. The city solicitor repudiated Mr. Mutrie, and said that there was no demand for any such legislation by Toronto citizens. The question was defeated on a vote being taken, but another clause, to make clearer the prohibition of indecent posters, was carried.

J. V. McAREE.

MONTREAL.

Frank Daniels opened at Her Majesty's to a good sized audience April 30 in The Ameer. The opera is magnificently staged and costumed, and the music is bright and catchy, but the book is trivial and not very interesting. Mr. Daniels was, as usual, very funny. Helen Redmond and Norma Copp had little to do but look pretty and wear handsome costumes. At the White Horse Tavern 10-12.

Mr. and Mrs. Frank Murphy have retired from the management of Her Majesty's, and John A. Gross has assumed control. Mr. Gross is well known and liked in Montreal. He says it is early yet to speak definitely in regard to the policy he intends to pursue, but he hopes to make the theatre a success. The co. booked by the Murphy management for the rest of the season will fill their dates.

Edward Harrigan opened to fair business at the Royal 30 in Old Lavender. The play is clean and wholesome, and a welcome change from burlesque and extravaganza. Mr. Harrigan's artistic performance of Old Lavender was received with much applause. The co., with one or two exceptions, gave capable support. On the Stroke of Twelve 7-12.

Manager and Mrs. A. G. Delamater, of the Harrigan co., were entertained by L. G. Mercier during their stay in the city.

Blanche Walsh and Melbourne MacDowell open a four nights' engagement at the Academy 2.

A benefit was tendered to Harry Karger, of the late Theatre Francais Stock co., by the Empire Dramatic co. 26. The entertainment, consisting of A Happy Pair, The Loan of a Lover, and a scene from Led Astray, proved very successful.

Drew A. Morton, for several seasons stage-manager at the Theatre Francais, has organized a co. of old Montreal favorites to play at Her Majesty's May 23-26. Among others will be Nellie Callahan, Dora Norman, Walton Townsend, Harry Rich, and Morris McHugh.

W. A. TREMAYNE.

KANSAS CITY.

May Irwin delighted good sized audiences at the Coates Opera House April 30-5, presenting Sister Mary. Miss Irwin's inimitable style and infectious fun kept the audiences in a continual roar. The supporting co. included Herbert Gresham, George Beane, Jane Burby, Queenie Vassar, Lillie Lawton, Marie Milward, and Madeline Anderson, who did one of the neatest dances of the season. Ada Rehan 9, 10.

The Woodward Stock co. at the Auditorium appeared in a double bill 29-5, opening with a delightful little curtain-raiser, entitled The Violin Maker of Cremona. Percy Winter, the stage director, was happily cast, and was assisted by George Farren, Inez Macauley, and others, all giving a most interesting performance. Dr. Bill followed. Lester Lonergan played the name part effectively, and Harry Beresford was exceptionally clever. Emma Dunn as Miss Fauntleroy was also good. A new acquisition to the co. was Genevieve Leggett, a Kansas City girl, who was easy and graceful in the part of Ellen, the maid. Jane Kennark and Inez Macauley also appeared to advantage. Faust 6-12.

The attraction at the Grand Opera House 29-5 was Richards and Pringle's Minstrels. Among the stars of the co. were Billy Kersands, Harry Fidler, Bob Kemp, and John Rucker. The olio included McCarver, Reed and McCarver in an eccentric act which was well received. John Christian, cycle skater; John Rucker, in monologue; Allie Brown, wire walker; Bob Kemp, in songs and dances; Bailey and Dodd, in musical specialty; March Craig, contortionist, and the Banvards, gymnasts, completed the bill. Fight pictures 6-12.

FRANK B. WILCOX.

NEWARK.

The second week of Robert B. Mantell's engagement at the New Century is devoted to Monbars. Mr. Mantell has several strong scenes in which he appears to advantage, and the supporting co. is capable throughout. The Secret Warrant 14-19.

The regular season at the Newark will close 5. Julia Marlowe in Barbara Frietchie is the closing attraction. Corse Payton will open a supplementary season 7.

Saved from the Sea was the bill at the Columbia 30-5. The play is well cast. Business opened satisfactorily. Hazel Kirke 7-12.

The Wilbur Opera co. 30-5 offered Boccaccio and The Bohemian Girl. The specialties between the acts continue in favor.

The local Elks are arranging a minstrel performance.

Robert Nell, of the Columbia Stock co., will have a benefit 7. Frank Richardson will have likewise 21.

Joseph E. Seder is no longer connected with the management of the 20th Century. Ill health is the cause given for his retirement.

Marion and Montague are at their home in this city.

L. M. A. Lodge 28 held a successful benefit at the New Century 29.

W. J. McKiernan, of this city, author of The Gunner's Mate, has written a comedy drama, in which J. K. Murray and Clara Lane will be featured next season.

Many of the members of the chorus of The Milton Aborn Opera co. are still here.

C. Z. KENT.

NEW ORLEANS.

At the Grand Opera House the Baldwin-Meirtle Stock co. revived Quo Vadis April 29-5. The handsome scenery, costumes and effects of the play, and the capable manner in which it is being presented, makes Quo Vadis the best drawing card this co. has put on. Three performances of Hoodman Blind will be given 6-8, thus closing the most profitable season ever enjoyed by any stock co. in this city. The management of the Grand Opera House has nothing definite in view for next season.

The Wilbur-Kirwin Opera co. opened the third and last week of a very successful engagement at the Crescent Theatre 29, and presented during the week The Queen's Lace Handkerchief, Carmen, The Black Hussar, and The Pirates of Morocco. The double bill, Ten Maids to One Man and Cavalleria Rusticana, was the offering 4, 5. The vaudeville features introduced during the intermissions continue to please.

West End, the big resort along Lake Ponchartrain, opened its season 29 with the Rollstedt Concert Band as the principal attraction. The Bickett Family in flying trapeze work are clever and present some perilous feats. The vitagraph, the scenic railway, and Ferris wheel are additional allurements, and the two latter are being well patronized. Max Plohm, who successfully managed the theatrical branch of this resort last season, is again in charge, and has already made some fine bookings.

Athletic Park, under the management of C. H. Fourton, will begin its season 6 with the Olympia Opera co. as the attraction.

J. MARSHALL QUINTERO.

MINNEAPOLIS.

At the Metropolitan Theatre the Rogers Brothers in Wall Street appeared April 26-28. A Contented Woman was given 30-2, opening to good business, and scored an emphatic hit. Belle Archer made a charming Grace Holme. C. P. Morrison was happily cast as Cutting Hintz. A. T. Buchanan was a satisfactory Benton Holme. Arthur Gregory left little to be desired as Uncle Tody. Edward Craven did a very clever bit of character work as Phil Bowles. Henrietta Lee displayed excellent judgment as Mrs. Ebbsmith. The specialties were all of a high order. Sir Henry Irving and Ellen Terry 3-5.

A Hot Old Time was presented at the Bijou Opera House week of 30, opening to the usual large Sunday houses. The production had little in it to commend. The specialties, however, were entertaining. Dorothy Drew won marked favor with her singing and dancing. John and Bertha Gleeson, John W. Jess, and William McRobie also deserve mention. Hello, Bill 6-12.

The Fram Norwegian Dramatic co. presented Bjornson's En Fallit before a good sized audience at Dania Hall 30. The roles, with one or two exceptions, were creditably enacted.

Anna Eva Fay opened a week's engagement at the Lyceum Theatre 30.

Manager Jacob Litt, accompanied by Mrs. Litt, was in the city 26-29.

F. C. CAMPBELL.

JERSEY CITY.

Caught in the Web was offered at the Bijou Theatre April 30-5, to good business. This is a purely gallery show, and sends the gods into ecstasy at the end of each act. The principal sensations are a counterfeiters' den and the interior of a police station. The stage mounting is liberal, and the ladies of the co. wear handsome gowns during the second act, which is supposed to occur in a ball room. The different parts were well taken care of by James Carew, Joseph H. Manning, Henry Hanscombe, A. H. Hastings, Joseph Cusack, John Birch, Nat Cantor, Gertrude Norris, Lillian Seymoure, and Josephine Stoffer. Human Hearts 7-12. Robert B. Mantell 14-19.

Frank E. Henderson, who will manage the Academy of Music here next season, was in town 2, and had a conference with a number of his old employes. Mr. Henderson will summer at Babylon, L. I.

Treasurer Harry Hogan, of the Bijou Theatre, will benefit 20.

I am in receipt of a postal card from Hamburg, Germany, containing regards from Charles F. Dittmar, of this city, who is at present with Barnum and Bailey's Circus as interpreter.

WALTER C. SMITH.

INDIANAPOLIS.

The last week of the season at the Grand opened auspiciously with a revival of She Stoops to Conquer. The cast was about the same, with the exception of Frank Camp, who ably sustained the character of Young Marlow. In the former production this part was taken by J. Henry Kolker. Lady Windermere's Fan will be given 3-5.

The Rogers Brothers in Wall Street was seen here for the first time at English's 1, 2. N. C. Goodwin and Maxine Elliott 7.

Black Patti's Troubadours played a very successful engagement at the Park 30-2. A Man of Mystery 3-5. Jim the Penman 7-9.

Stage-Manager Brooke has resigned from the Grand Stock co. and has been succeeded by Alfred Fisher.

Monte Donico, of the stock co., has entertained her father here the past week.

"Billie" Gavin, of this city, will soon join W. J. Joseph's Jim the Penman co. for advance work.

Katherine Fisher has become a member of the Grand Stock co.

ALLEN E. WOODALL.

PROVIDENCE.

At the Empire April 30-5 Thomas E. Shea and a thoroughly capable supporting co. did a good week's business. With the exception of Tuesday and Thursday evenings The Man-o'-Wars Man was presented, with Mr. Shea in the role of Captain Jack Conway, a part that seemed to fit him admirably. His acting won deserved applause. Henry Testa as Captain Havilando, Teresa Deagle as Elinor Denleigh, Leslie Haskell as Rose Leotine, James J. Cassidy as Lieutenant Schiller, and Alfred Rumble as Ensign Hanley were highly satisfactory in their various parts, and are worthy of special mention. The piece was effectively staged. On Tuesday and Thursday nights the bill was Dr. Jekyll and Mr. Hyde. The Telephone Girl 7-12.

My Daughter-in-Law occupied the Providence Opera House week 30. Alice Nielsen 7-10. Wheels Within Wheels 11, 12.

The Acme Concert co. gave a sacred concert in the Empire Theatre evening 29.

The First Light Infantry Regiment will attend the Empire Theatre in a body evening 11.

HOWARD C. RIPLEY.

CLEVELAND.

John Drew was seen at the Euclid Avenue Opera House April 30-5 in The Tyranny of Tears. The Belle of New York 7-9. The remainder of the week will be taken up by the pupils of a local dancing school, who will present an operetta entitled A Trip to France.

Despite a bad accident that befell Miss Eugenie Blair Saturday evening, 28, in the third act of The Dancing Girl, she opened in Divorcons 30 before a large and delighted audience and both herself and her fine co. were seen to advantage in this play, which was kept on all week, playing to exceptionally large audiences. Trilby 7-12.

Martin's U. T. C. was the attraction at the Cleveland Theatre 30-5, and was received with the same enthusiasm as usual. Go-Won-Go Mohawk 7-12.

WILLIAM CRASTON.

COLUMBUS.

At the Southern Andrew Mack in The Last of the Romans did a fair business April 25, 26. The star was well received, and his singing appreciated. The scenery and costumes were splendid. Rogers Brothers 3, 4.

At the High Street the Bohemian Burlesquers did well. It is a good co., Billy B. Van making an immense hit. The closing farce went immensely. A Man of Mystery pleased good houses 30-2. Black Patti's Troubadours 3-5. Quo Vadis 7-12.

The Grand remains dark.

J. B. DAVIE.

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CORRESPONDENCE

ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): Chapman-Warren co. April 30-5. Elks' Minstrels 7.——ITEM: Phil Peters, of the Peters Comedy co., has been in the city for the past two weeks conducting the rehearsals of the Elks' Minstrels.

MONTGOMERY.—THEATRE (S. E. Hirscher and Brother, managers): De Wolf Hopper, supported by a good co., presented The Charlatan to S. R. O. April 24. This closed a successful season.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenthal, manager): Tuskegee Dramatic Club (local) April 26; crowded house.

ARIZONA.

PHOENIX.—DORRIS THEATRE (E. M. Dorris, manager): Madame Eddy, hypnotist, April 25-28. The Girl from Chili 19.

ARKANSAS.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Read, managers): Ewing-Taylor co. April 16-28, to big business 16-21 and fair houses 23-28. Repertoire: Money, The Siege of the Alamo, Lost in London, Fanchon the Cricket, Cyrano de Bergerac, The Streets of New York, Don Caesar De Bazan, Arabian Nights, Leah the Forsaken, and East Lynne.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Krause-Taylor co. April 23-28 in A Home Affair, A Square Man, The Southerner, All a Mistake, Michael Strogoff, and A Parisian Romance to fair business. Ewing-Taylor co. 30-5.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Ed. Swift, manager): West's Minstrels April 23, 24; best minstrels seen here for some time; houses packed.——DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in Mr. Barnes of New York 22-28; business large; excellent work was done by the entire co. Landers Stevens and Carl Barch were especially good. A Soldier of the Empire 30-6.——ITEM: The University of California Dramatic Club gave a very successful play at the Macdonough 26.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Frawley co. in performances of In Paradise, The Dancing Girl, and The Wife to capacity April 22-28. The Sporting Duchess 29.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): The Beggar Student, as presented by the Morosco Opera co., proved a strong drawing card 23-28. The Queen's Lace Handkerchief 29-5.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): Jessie Shirley co. in Doris, That Precious Baby, Trilby, Moths, and Wife for Wife April 16-21; good houses. The Real Widow Brown 4. Love, hypnotism, 7. The Brownies in Fairyland 18, 19. John Drew 30.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): George W. White lectured April 27. The Real Widow Brown 7. The Girl from Chili 25.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Ward and Vokes in The Floorwalkers April 21, 22; good performances; crowded houses. The Real Widow Brown 28. Lee, hypnotist, 29.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Petschnikoff, Hambourg, and Aime Lachaume April 21; small but appreciative audience.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Carrington's Greater America April 26, 27 to good business. Mr. Carrington, and Charles and Kittie Willard contributed largely to a delightful musical entertainment. Sapho 28, The Burglar 4, and the Black Crook co. 11 all canceled. Nashville Students 23.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Denver Lyceum Stock co. in Sapho April 26, 27; crowded houses; performances good. The Evil Eye 29. What Happened to Jones 1, 2. Nashville Students 6 Black Crook 15.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Rovers' Club Minstrels April 23 to S. R. O.; big success. Denver Lyceum co. 24, 25 in Sapho to good business. The Girl from Chili 26; good performance. Rusco and Holland's Minstrels 27.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Nashville Students did fair business April 23. The Evil Eye 30 drew an immense house, the performance being best of its kind ever seen here. Harry Corson Clarke 5.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): The Girl from Chili April 24 and Sapho 27 canceled. What Happened to Jones 30. Sapho 1.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Nashville Students 20.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Nashville Students 3.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Henry Miller in The Only Way April 26. Williams and Walker in The Policy Players (return) to fair house 2. The farce has been brightened up considerably since last seen here, and Williams and Walker have added lots of new songs and business. Mr. and Mrs. Kendall (return) 5. State Music Teachers' Convention 7-9. Paderewski (return) 10. My Daughter-in-Law 11. Alice Nielsen 12. Francis Wilson 17. E. H. Sothern and Virginia Harned 21. Yale Senior Dramatics 23.——NEW GRAND OPERA HOUSE (G. B. Bunnell, manager; W. H. Van Buren, assistant manager): Lights of Home, a thrilling melodrama, did topheavy business 26-28. The scenery was good and the cast competent. McFadden's Row of Flats opened to good business 30-2, and gave fair performances. My Friend from India 3-5. The City of New York 10-12. The Rising Generation 14-16. You Yonson 17-19.——ITEMS: Mrs. Don Thompson (Georgia Langley) entertained Mr. and Mrs. Harry Weaver, Jr., at her apartments 26-28.—Mrs. Thompson has just returned from a trip to Boston, where she was entertained by some of her old professional friends.—George Grossmith played to crowded house at Warner Hall 1. His entertainment was exceedingly diverting, and he was most cordially received.—Henry Miller was entertained at the University Club while here 28.—Ella Wheeler Wilcox opened her Summer home at Short Beach 1.—Ralph Boynton Dopsley was given by the graduate department of Yale at College Hall 3. The old English comedy was excellently cast and most commendably offered to a cultured audience. Mr. Steinert kindly loaned several of his old instruments of that period, so that the stage was most attractively arranged.—T. B. Bunnell had been ill the past week with the grip. He is now convalescing.—Francis Fisher Powers gave a most pleasing song recital before a large and fashionable gathering at Harmonie Hall 3. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Alice Nielsen in The Singing Girl drew crowded houses 1, 2. It was beautifully costumed and finely staged. Miss Nielsen was dainty and in good voice. The chorus was large and with well drilled voices. Eugene Cowles, Lucille Saunders and John Slavin ably assisted in leading roles. Sarah Cowell Le Moyne 3-5. Viola Allen 7. Wheels Within Wheels 8. My Daughter-in-Law 9. Tim Murphy 10.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Rising Generation drew large audiences 26-28. The Crackerjacks 30-1 presented an attractive vaudeville and burlesque performance, winding up with some decidedly lively moving pictures of supposed scenes from Sapho. Lights of Home 3-5. Gay Girls from Gotham 7-9. Fads and Follies 10-12. The Spooners 14-17 will close the season.——ITEMS: Manager Parsons, of Parsons' Theatre, is very happy at the very prosperous season his house has enjoyed.—Associate Manager Graves, of the Hartford, was also in a happy frame when talking of his business this season, which far surpassed expectations.—Lucille Saunders, of Alice Nielsen's co., was received with warmth. She has many friends in Hartford, where she resided before entering the profession.

A. DUMONT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): Henry Miller in The Only Way 27. My Friend from India, with Walter E. Perkins and a co. of varying excellence, 30-2; business fair. Maude Adams (return) 4. Kelcey-Shannon co. 5. Wheels Within Wheels 7. The City of New York 8, 9. Shore Acres 10. Julia Marlowe 14.——SMITH'S THEATRE (Edward C. Smith, manager): Al. Reeves' co. 26-28 gave a fair performance. Lights of Home did well 30-2. Crackerjacks 3-5. Fads and Follies 7-9. Edward Harrigan 10-12.——ITEMS: Smith's Theatre will close season May 30 with a production of Apple Blossoms in local author's effort in the bucolic line, interpreted by local amateurs.—The season at the Park City Theatre will close at about the same date. At both houses the season has proved exceptionally good from a peculiary point averaged better in former seasons.

W. P. HOPKINS.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): At the White Horse Tavern April 27 had medium business; co. fair. Alice Nielsen in The Singing Girl 3 had good patronage and gave a delightful performance. Yale Glee Club changed from 1 to 4. McFadden's Row of Flats 5 canceled. Williams and Walker 5.——OPERA HOUSE (W. W. Hanna, manager): O'Hooligan's Wedding 13.

WATERBURY.—POLI'S THEATRE (Sam Jacques, manager): Henry Miller in The Only Way April 26. A capable co. in 'Way Down East 30-2 attracted large and enthusiastic audiences. Alice Nielsen 5. My Daughter-in-Law 9.——JACQUES' OPERA HOUSE (Jean Jacques, manager): Dark.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Alice Nielsen with a brilliant co. in The Singing Girl received the applause of a packed house April 4. Tim Murphy 8. Frank Daniels 18 will close the season.——McDONOUGH THEATRE (W. J. Berrie, manager): A successful season closed 1.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Himmelein's Ideals ended a week of good business April 28; meritorious performances. Mr. and Mrs. Kendal 1 in The Elder Miss Blossom to large and most enthusiastic audience. Williams and Walker 4. Tim Murphy 7. James O'Neill 17.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Sapho April 26 failed to please a small audience. Because She Loved Him So 1. Bell Rock (local) 8, 9. Moving pictures 5. Shore Acres 14 will close the season.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Williams and Walker in The Policy Players 1; large and pleased audience. O'Hooligan's Wedding 2; fair business. Tim Murphy 4. Frank Daniels 17. The Telephone Girl 18.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): The Girl from Maxim's April 27. Mr. and Mrs. Kendal in The Elder Miss Blossom 30; excellent performance; good business.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt, manager): 'Way Down East to S. R. O. April 27. Peck's Bad Boy canceled 3. Tim Murphy (benefit Elks) 11.

SOUTH NORWALK.—HOYT'S THEATRE (I. M. Hoyt, manager): Tim Murphy in The Carpetbagger to a fair and pleased audience 3. McFadden's Row of Flats 5. Jefferson Comedy co. 15.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Pat Moloney's Irish Visitors April 30; small house. O'Hooligan's Wedding 25.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Peck's Bad Boy 3 canceled. A Pair of Black Eyes (return) 10.

WINSTED.—OPERA HOUSE (J. R. Spaulding, manager): Sapho April 27 to small house; performance poor.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Dark.——UNION THEATRE (Volkman Brothers, managers): Dark.

BRISTOL.—OPERA HOUSE (W. B. Michael, manager): O'Hooligan's Wedding 19.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Q. Charles Ball, manager): The Mabel Paige co. will open an indefinite engagement April 30. Miss Paige is a favorite here.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): De Wolf Hopper, in The Charlatan, 1 to capacity; audience delighted.——ITEM: This closes the local season which has been very successful. Manager Brenner deserves praise for the manner in which he has conducted his first season, and the improvements he has made.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Katherine Ridgeway Concert co. April 25 did not fill engagement on account of misunderstanding as to booking. De Wolf Hopper and an excellent co. in The Charlatan 27 pleased a large house. Jessie Mackaye made a decided hit. Season closed.

SAVANNAH.—THEATRE (Sid. H. Weis, manager): Tolson Dramatic co. to fair business April 23-28; performances fair. De Wolf Hopper closed the local season in The Charlatan 30 to S. R. O.; performance fair.

BAINBRIDGE.—OPERA HOUSE (J. I. Subers, manager): F. O. Harrell in Music and Magic April 27; good performance. Chapman-Warren co. 7.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Harry Corson Clarke in What Happened to Jones April 23 pleased a good house. Charles Riggs' Quo Vadis 25; good business; performance satisfactory. Louise Bethany Concert co. 4.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Pudd'nhead Wilson April 24; good house; fine performance. Willie Collier 28. Have You Seen Smith 3.

ILLINOIS.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Holden Comedy co. closed a successful week April 28. Repertoire: Nobody's Claim, A Barrel of Money, A Wife for a Wife, The Knobs of Kentucky, The Denver Express, and What Happened to Smith.——ITEMS: Manager Chatterton has on exhibition an interior view of the Chatterton Opera House as it will appear after remodeling. The changes are so radical and the rearrangement so much prettier that one hardly recognizes the old playhouse. The contracts have all been let, and the work will begin early in June.—"Dick" Ferris, of Ferris' Comedians, was in town 28, and closed contracts with Gavin H. Harris and Lulu May, of the Holden co., for next season.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): A Texas Steer April 4; fair and pleased audience. William Owen in A Gilded Fool 25; good performance; good attendance. Hennessy Lecoyle in Other People's Money pleased a fair audience 27. Si Plunkard to a fair-sized audience 30; satisfactory performance.——ITEM: Manager Knorr will organize a stock co. for a Summer season at the Grand. Jack Sawyer, formerly with the J. C. Lewis Si Plunkard co., will be interested with Mr. Knorr in this enterprise.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): A Texas Steer was engaged by a fair audience April 25. Phinney's U. S. Band gave an excellent concert 27. Marie Lamour, Frederic Murphy and a strong co. presented A Wise Woman (return date) 28 in a highly satisfactory manner. A Breezy Time 1; small house; specialties fair. Si Plunkard 3. Vogel and Deming's Minstrels 10. Quo Vadis 18.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Ferris' Comedians April 23-28 played to good business Camille, The Three Musketeers, An Innocent Sinner, and The Chorus Girl. The Belle of New York 24; big business; audience pleased. Blatchford Kavanagh and Roney's Boys' Concert co. 30; light business; well received. Sapho (return engagement) 4. Hearts of the Blue Ridge 5. Ada Rehan 12.——COLISEUM (L. J. Seybold, manager): John G. Woolley 1.

SAVANNA.—EAGLE OPERA HOUSE (B. Pulford, manager): William Owen and a splendid co. in A Gilded Fool closed the local season April 28.——ITEM: It is likely that the new theatre here will be completed this Summer. The exterior has been finished for nine years. The management of the house has been offered to William A. Haas, who has not yet accepted.

LINCOLN.—BROADWAY THEATRE (Comitt and Foley, managers): Dalrymple Comedy co. finished a week April 28 to fair business. Plays last three nights: What Happened to Smith, Finnigan's Courtship, and The Sailor Lass. Hearts of the Blue Ridge 4. Si Henry's Minstrels 11.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): Frederick Warde in The Duke's Jester to fair house April 23; co. good. Shore Acres to good and pleased audience 26. Hearts of the Blue Ridge to small house 27.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): William Owen in A Gilded Fool April 23; small business. A Poor Relation pleased a fair audience 27. Mahara's Minstrels 1 to fair business.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrel, manager): Dorothy Lewis in Hearts of the Blue Ridge 2; good performance; good business.——ITEM: J. M. Stout, manager Uncle Josh Spruceby, is at his home here.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Frank Keenan in A Poor Relation April 26 pleased packed house. A Gilded Fool 1. Vogel and Deming's Minstrels 16.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): A Bunch of Keys April 29; good business; audience entertained. Sapho 6. Quo Vadis 13. Hal Reid in On the Roanoke 27.

DECATUR.—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Hearts of the Blue Ridge April 26; fair house. Sapho (return date) 3. Elks' benefit 7.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): A Texas Steer April 26; fair house; audience pleased. A Breezy Time to small house 30; good performance.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Hearts of the Blue Ridge April 28; fair business and performance. A Hot Old Time 6.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Arizona pleased a large audience April 24. A Poor Relation 25 had a large house. Frank Keenan received several curtain calls. Ferris' Comedians 30-5.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Dark.——AUDITORIUM (Chamberlin, Harrington and Co., managers): Dark.

JOLIET.—THEATRE (William H. Bolsdieu, manager): Phinney's Band April 30 to capacity. Sapho 5. Vogel and Deming's Minstrels 7.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Hearts of the Blue Ridge April 26; pleased audience. Sapho 1. Cinematograph 2, 3.

GALESBURG.—AUDITORIUM (Chamberlain, Kindt and Co., managers): Midnight in Chinatown April 30 pleased a fair house.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Belle of New York April 26; good house; performance pleasing.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): For Fair Virginia April 28; fair house; good performance. Holden Comedy co. 30-5.

MATTOON.—THEATRE (Charles Boyne, manager): For Fair Virginia April 27; performance satisfactory; fair business.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Arizona April 25 to capacity; audience pleased.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): William Owen 2. Hearts of the Blue Ridge 3.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): Si Plunkard 4.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): Sapho 5.

INDIAN TERRITORY.

PURCELL.—BROWN'S OPERA HOUSE (W. E. Brown, manager): A Husband on Salary April 26; medium house; fair performance.

INDIANA.

FORT WAYNE.—TEMPLE THEATRE (F. E. Stouder, manager): Sapho April 26; fair business. Alberta Gallatin was well received. The Belle of New York 1; packed house; audience pleased. Toby Claude's piece was filled by Laura Wilt, Edward J. Connelly and W. P. Carleton were excellent. D. L. Don scored a hit. Hogan's Alley 28 and Chicago Opera co. 30 canceled. Quo Vadis 7. May Irwin 9.——ITEM: A few of the members of The Belle of New York were entertained at dinner here by Mrs. William Noble, whose brother, Walter Low, is a member of the co. Among the guests were Mr. and Mrs. W. P. Carleton, Hattie Moore, E. J. Connelly, and Mr. Woods. After the performance a chafing dish luncheon was enjoyed at Mrs. Noble's home by sixteen of the members of the co.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): Si Henry's Minstrels April 25; full house; performance well received. Quo Vadis 15.——AUDITORIUM (H. G. Somers, manager): A Bunch of Keys to fair house 28. The Belle of New York drew a large audience 30; excellent performance. The Village Postmaster 5. Ada Rehan 14.——TURNER HALL (J. R. Toma, manager): Western Dramatic co. presented Tony the Convict 29.——ITEMS: The People's Comedy co. opened a week's engagement in vaudeville under canvas on Taylor's Field 30 to capacity.—Edward Read, a club entertainer from New York, participated in a smoker at the Indiana Club 24, giving several pleasing numbers.—Will W. Pfrimmer, the Kankakee poet, gave a reading to large audience in the Auditorium Annex 24.

MARION.—THE GRAND (E. L. Kinneman, manager): Van Dyck and Eaton co. closed a week April 28, having enjoyed liberal patronage the entire week. The co. is only of ordinary merit, and the specialties were not strong. Repertoire included Jack and Jim, Across the Trail, Rip Van Winkle, Mystic Mountain, When Friends are Foes, and The Daughter of the Regiment. Si Henry's Minstrels 1 packed the house and gave a strong performance. The voices were more than ordinarily good, and each number was encored. Raymond Teal responding to three recalls. Teal and Whalen, Billy Clark, and Coutoure Brothers were the features of the entertainment. Murray and Mack 2. Quo Vadis 5. A Hot Old Time 12.

EVANSVILLE.—GRAND (King Cobbs, manager): Baldwin-Melville co. April 23-28 to good houses, presenting Moths, The Devil's Web, Camille, Northern Lights, A Russian Slave, The Devil's Mine, The Streets of New York, and Little Lord Fauntleroy. Packard Opera co. 30-5 opened in La Mascotte and Fra Diavolo to good houses.——PEOPLE'S (T. J. Graves, manager): Murray and Mack in Finnigan's Ball to capacity 29; performance well received. Season will close 6 with Two Married Men.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Russ Whytal presented For Fair Virginia April 26 to medium business. Arizona 28 to a delighted audience. Murray and Mack in Finnigan's Ball 30; good house. Sapho (return engagement) to small house 1.——ITEM: The Harrison Park Casino is being torn down and removed to the fair grounds, where it will be re-erected and managed this Summer by Sam M. Young.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): Eight Bells April 23 pleased a good house. The Coulson Sisters and the Martelles made hits with specialties. A Breezy Time 25 pleased a fair house. Sapho (return date) 27, with Alberta Gallatin and Frank Lander in the leading roles, pleased a good house. Quo Vadis 30; good house. Si Henry's Minstrels 2. Elks' Minstrels 9.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Himmelein's Imperial Stock co. April 23-28 to fair business in Northern Lights, Eagle's Nest, In the Heart of the Storm, Dr. Jekyll and Mr. Hyde, Driven from Home, and The Black Flag. Murray and Mack 2.——THE PHILLIPS (Murray and Swisher, managers): Season closed.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): Chicago Opera co. in selections from grand operas to fair business April 23, 24; performances fair. Sapho (return engagement 28; big business; performance fair. Aiden Benedict's Quo Vadis 2; fine performance; good business.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Eldon's Comedians April 23-28 in A Country Sweetheart, Ziz, A Hot Time, Cyclone, My Mother-in-Law, Cinderella, and A Great Strike; medium co; fair business.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heiteman, manager): Carpenter's Quo Vadis April 26 pleased S. R. O. Lennon Stock co. 3-5. Maxwell Stock co. 10-12.——GRAND OPERA HOUSE (John Brodie, manager): Dark.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Kathleen Mavourneen April 12; good house; fair co. Clarke and Wood co. 30-5 opened to good house in The Gates of Justice. Sun's Minstrels 18.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Grace Quive Van Studdiford gave a song recital April 25 and delighted a fair house. Eldon's Comedians opened for a week engagement 30 in A Country Sweetheart to S. R. O.

FRANKFORT.—COLUMBIA THEATRE (J. J. Anghe, manager): Frank Keenan and a strong co. presented A Poor Relation 1 to a crowded house. A Hot Old Time (return) 8.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Maloney's Wedding April 19; good house; satisfaction given. A Breezy Time 26; good house; fair performance.

ALEXANDRIA.—OPERA HOUSE (Otto and Manlove, managers): Si Henry's Minstrels April 28; large house; performance satisfactory. Quo Vadis 4 will close the local season.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): Arizona April 27 pleased good business. A Poor Relation 30. Si Henry's Minstrels 3 will practically close the season.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Aiden Benedict's Quo Vadis to a packed house April 24; performance fair. This practically closed the season here.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Eight Bells April 24; excellent performance; good business. Si Henry's Minstrels 30; S. R. O. Chicago Opera co. 3 will close the season.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Frederick Warde in The Duke's Jester April 25; fair house; performance entertaining. Shore Acres 27; good house; audience pleased.

BRAZIL.—McGREGOR OPERA HOUSE (W. H. Leavitt, manager): Murray and Mack in Finnigan's Ball 1; large business; good performance. A Hot Old Time 10.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd manager): Aiden Benedict's Quo Vadis April 28; small house; co. did not please. Chicago Opera co. 30; performance good; business light.

LAPORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): A Wise Woman April 30; big business. Chicago Opera co. 5.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Chicago Opera co. to large and pleased audience April 28. Quo Vadis 3.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. Ellis, manager): Zoe Farnsworth in Sapho April 28 pleased fair audience.

NEW ALBANY.—WILLARD THEATRE (J. H. Weir, manager): The Girl from Chili April 28; performance good; business poor. Season closed.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Quo Vadis 9 closes the season here.

NOBLESVILLE.—WILD'S OPERA HOUSE (Leonard Wild, manager): Sapho 7.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): America 1, 2.

IOWA.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Ada Rehan in The Taming of the Shrew April 24. Magdalen Pleasner (Countess C. John Dew) in The Tyranny of Tears will close the season at this house 6.——GRAND OPERA HOUSE (William Foster, manager): Elsie de Tourney in Mary Stuart 26-28; large houses; excellent performances.——ITEM: Manager Foster is negotiating for the lease of the Auditorium.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Paderewski April 24 delighted a large and enthusiastic house. Belle Archer in A Contented Woman 27; big house; excellent performance. Miss Archer and Bonnie Lottie were especial favorites. Henritta Crosman 9. John Drew 11.——ITEM: E. J. Hall, formerly in advance of Myrkle and Harder co., is organizing a co in the city, the Myrkle and Harder co. having closed at Sioux Falls, S. D., recently.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Ada Rehan in The Taming of the Shrew April 24. Other People's Money 26 entertained a fair house. Si Plunkard 28; fair houses. The Hottest Coon in Dixie pleased a good house 30. His Better Half 5. Matthews and Bulger 7. Uncle Tom's Cabin 12. Vogel and Deming's Minstrels 14. Redmond Dramatic co. 21-26.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Warner Comedy co. closed a two weeks' engagement April 28, presenting Dada and Dollars, Merele's Marriage, Brother and Sister, Out in Arizona, and What Happened to Smith; good business. His Better Half 29; good business; satisfactory performance. Vincent Stock co. 14-19.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Midnight in Chinatown 1 to light business. The play is of the highly sensational order, but is effectively presented by a co. of more than ordinary merit. Hearts of the Blue Ridge 2. For Fair Virginia 10 will close the season.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Ada Rehan in The Taming of the Shrew April 23. Midnight in Chinatown 28; topheavy house.——ITEM: Manager Fred Chamberlain and Mrs. Chamberlain, of Burlington, came up to see Ada Rehan, and were entertained by Manager Henderson.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): Grosjean's Comedians week April 23-28 in For Her Sake, Why Brown Came Down, An Unequal Match, The Mountain Girl, Lady Audley's Secret, and The Wolves of New York; business and co. poor.

FORT DODGE.—NEW MIDLAND THEATRE (S. T. Meservey, manager): Midnight in Chinatown April 24; fair audience; good performance. The Knowles, hypnotists, 30-5.——FESSLER OPERA HOUSE (C. H. Smith, manager): Anna Eva Fay 25-27; fair audiences.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): A Wise Woman April 24; good attraction; good house. Midnight in Chinatown 26; deservedly small house. A Night in Bohemia (local) 27; fair house; audience pleased. The Hottest Coon in Dixie 1.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Midnight in Chinatown April 29; pleasing performance; light house. Flora De Voss co. 6. Henrietta Crosman 7. John Drew 8.

FORT MADISON.—FRINGER GRAND (O. J. Lindsay, manager): The Pirates of Penzance (local; Elks' benefit) to capacity 26. The opera was put on under the direction of H. M. Ravenscroft and was a great success.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): High School players (local) in My Lord, the Count, and The Bicyclers April 27; crowded house. Elsie De Tourney in Mary Stuart 1 pleased a fair house. Schubert Symphony Club 7.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Shore Acres April 24 was one of the best attractions of the season; large business. Midnight in Chinatown 2.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Carter-Reynolds co. April 26-28 in The Tie that Binds, Enoch Arden, and Dick's Wife pleased good houses.

ATCHISON.—THEATRE (John Seaton, manager): His Better Half to a small audience April 23; performance fair. Too Much Money drew small house 28-30. Season closed.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Hauck, managers): Bowes and Ba-

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by's Minstrels April 27; small house; fair performance. William Owen 11. Redmond Dramatic co. 14-19.

CLINTON.—ECONOMIC THEATRE (Busby Bros., managers): William Owen made his fifth appearance here April 28 in A Gilded Fool to the best business he has yet drawn, and gave a pleasing performance, despite support that was weak in some characters.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): Flora De Voss co. April 26-28 opened in Brother Against Brother to fair business, and gave for rest of week Louisiana and A Straight Tip. This closed the season.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Quo Vadis April 28 was well received by good house. Heywood's Celebrities 1. Employes of Opera House in Vaudeville 5.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): William Owen in A Gilded Fool April 30; good performance; small house.

DECORAH.—GRAND OPERA HOUSE (Weiser and Bear, managers): William Owen 15.—STEYER'S OPERA HOUSE (George Higgins, manager). Dark.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Fifty-first Iowa Regimental Band, April 26; light business. William Owen 7.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): William Owen 16.

RED OAK.—EVANS THEATRE (Frank Hathaway, manager): Elsie de Turney 3.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, manager): Belle Archer in A Contented Woman April 24; crowded house; a strong co. introducing clever specialties. Prominent in the cast were C. P. Morrison, Arthur Gregory, W. F. Granger, E. Craven, Charles E. Wilbur, John L. Kearney, Augusta de Forest, Elisa Logan, Minnie Weller, Henrietta Lee, and Sophie Gerber. The Flints 24-28; good houses. THOMAS R. HYATT.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): Belle Archer in A Contented Woman had a good house April 23; audience pleased. C. P. Morrison, Arthur Gregory, Edward Craven, A. F. Buchanan, Henrietta Lee, and Augusta de Forrest deserve special mention. Quo Vadis 5.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): La Fiesta de San Xavier failed to appear April 26. Jennie Hollman co. 28-June 2.—Auditorium (C. W. Bitting, manager): Apollo Club Concert 9.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Dark.—ITEM: A large number of entries have been received for the eighth annual meeting of the Kansas Musical Jubilee. Professor B. S. Hoagland will be in charge.

GREAT BEND.—WILMER'S OPERA HOUSE (J. F. Lewis, manager): Captain Keene lectured April 22, 23; poor business.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): Kavanaugh Concert co. April 23 pleased good audience. Sapho 5.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Quo Vadis 1 was shut out on account of smallpox scare.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): Quo Vadis 3. Sapho 7.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amos Gipson, manager): Quo Vadis 10.

KENTUCKY.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): The Little Minister April 27 closed the local season.—ITEM: The theatre at Clyffeside Park is fast nearing completion, and will open 14 with a strong vaudeville bill, headed by Edna Bassett Marshall.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, manager): Packard Opera co. April 26-28 in Said Pasha, The Mikado, and Maritana to good houses; co. good.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Black Patti's Troubadours gave a pleasing performance to fair audience April 27.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): Katherine Rober co. closed a week to good business April 28, having presented to satisfied audiences Killarney, Shall We Forgive Her, Romeo and Juliet, A Nutmeg Match, Madame Sans Gene, The Devil's Mine, She Couldn't Marry Three, The Deacon's Daughter, The Great Clemenceau Case, Camille, and Fanchon the Cricket. The Lyceum co. in The Merchant of Venice 30 to large and pleased audiences; excellent performance. Edouard D'Oise as Shylock, Elmer Buffum as Bassanio, and Effie Hext as Portia were especially good.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager), Billy Van's Minstrels April 25; fair house. Kennedy's Players opened 30 for a week to capacity. Plays: Beyond Pardon, Woman Against Woman, The Two Thieves, The Heart of New York, East Lynne, Ten Nights in a Barroom, The Judge's Daughter, Love Finds the Way, The Octoroon, The Widow and the Dude, and The Bad Boy. A Young Wife 19.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Side Tracked pleased a good house April 26. Corse Payton's Southern Stock co. opened for a week April 30 to S. R. O. Repertoire: The Parisian Princess, My Kentucky Home, Drifted Apart, The Octoroon, The Law of the Land, Is Marriage a Failure, The Galley Slave, The Factory Girl, and A Gigantic Liar.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Strakosch Opera co. 30-5 canceled. A Black Sheep 4, 5. Francis Wilson 8.—PORTLAND THEATRE (E. E. Bounds, manager): The American Girl 26-28 to good business. Frankie St. John, of the co., is a native of this city and was presented with a basket of roses 26.

ROCKLAND. FARWELL OPERA HOUSE (R. H. Crockett, manager): Town Topics April 26 drew well and pleased. A Breezy Time 8. A Young Wife 22.

HOULTON.—OPERA HOUSE (W. T. French, manager): Lyceum co. 1, 2 in The Merchant of Venice and Hamlet; large houses; fine performances. Billy Van's Minstrels 17

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Side Tracked 3. Max Bendix and Mrs. Bloodgood in concert 16.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Town Topics April 27; light house; good performance.

AUGUSTA. MEONION HALL (Locke and Merrill, managers): A Breezy Time 5.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Cherry Pickers April 30 pleased a small audience. Herald Square Opera co. 7, 8. Black Patti's Troubadours 12.—ITEM: The Sam Dock show was fined $25 for exhibiting at Funkstown, two miles from this place, and neglecting to take out a $1 State license.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Fanny Rice canceled April 26. The Cherry Pickers 28; large house; good performance. A Dairy Farm 1; good performance; fair house. Black Patti's Troubadours 10. Devil's Auction (return) 19.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): The Princess Chic closed its season here with two performances 28, pleasing good-sized audiences. Christie Macdonald was very winsome as the princess, and the co. was well adapted. Alice Neilsen in The Singing Girl played to a large house 30, and proved a great success. Miss Neilsen is dainty and sweet-voiced and her encores were tumultuous. Eugene Cowles, John Slavin, Joseph Cawthorn, and Joseph Herbert are strong surroundings for the star, and the chorus is notable for ability and beauty. Shore Acres 7. Viola Allen 8. Wheels Within Wheels 9. Our New Minister 10. Francis Wilson 12. Julia Marlowe 17. Mrs. Langtry 21. E. H. Sothern and Virginia Harned 29.

NEW BEDFORD.—THEATRE (William B. Cross, manager): A large and appreciative audience was entertained 1 by Sarah Cowell Le Moyne in The Greatest Thing in the World. Robert Edeson, Henry Jewett, Frederick De Belleville, Walter Thomas, Katherine Gray, Hope Ross, and others ably supported Mrs. Le Moyne. Seldom if ever before has a play been presented here by such an excellent co. Attractions of this class are invariably well patronized. Katherine Rober will play a return engagement 7-12. Advertised repertoire: Killarney, Camille, The Deacon's Daughter, She Couldn't Marry Three, Sapho, Romeo and Juliet, Madame Sans Gene, A Nutmeg Match, Fanchon the Cricket, and The Devil's Mine.

CHELSEA.—ACADEMY OF MUSIC (Reniger and Jones, managers): She Stoops to Conquer, with an all-female cast, was produced by the Chelsea Women's Club April 24 to a crowded house; performance excellent. Ethel Bourne as Young Marlow and Ethel W. Bittner as Tony made the hits of the performance. Yon Yonson 4 canceled. The women of the Review Club (local) sang The Chimes of Normandy to a crowded house 2. Maud L. Satchell as Gaspard deserves special mention, as does Frances Rickford as Jean Grenicheaux. Stover's Ten Nights in a Bar Room 5. F. R. A. A. Girl Minstrels 7. Sapho 16.—ITEM: After the performance 2 George Lowell Tracey, the composer, was presented with a cut glass decanter by The Chimes of Normandy co.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Empire Stock co. opened April 30 for a week with The Burglar to S. R. O., followed by The Turn of the Tide, The Wages of Sin, The Stowaway, The Vendetta, The Heart of the Klondyke, and On the Bowery; excellent specialties by Mack and Mack. Sapho 8. A Black Sheep 10.—ITEM: Suzette Willey, leading woman of the Empire Stock co., is a native of this city, and received an enthusiastic welcome from her friends. She was formerly dramatic critic on a local daily.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Elroy Stock co. closed their engagement April 28, giving four performances of Sapho during the last half of their stay, which resulted in considerable improvement in business. A Spring Chicken, and The Cotton Spinner were also given. Amateurs of this city produced in French La Voleuse d'Enfants before a large audience 1. Madame and Augustine Neuville 3-5. Alice Neilsen 11. Ten Nights in a Barroom 12. The Telephone Girl 14. James O'Neill 19.

LYNN.—THEATRE (Dodge and Harrison, managers): Zephra (local) April 30 pleased crowded houses. Chester De Vonde co. 7-12 canceled.—WATSON'S OPERA HOUSE (C. C. Stumm, manager): The Boy Tramp 26-28 pleased topheavy houses. London Gaiety Girls 3-5. Sapho 7-9.—ITEMS: Manager Stumm's benefit on the 8th promises to be a success in every way.—Manager Thomas Cash expects to open the Casino at Lynn Beach about June 17.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Sapho 3 canceled. Season practically closed, although attractions will be played until 30.—WILSON THEATRE (Thomas Hanley, manager): Just Before Dawn 4. Manager Hanley has decided to inaugurate a season of vaudeville at this house.—ITEMS: Said Pasha will be presented about 15 by a local cast.—The Trustee will be presented by the Father Mathew Dramatic Club 15.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): The Burrill Comedy co. did fair business April 23-28 in A Flag of Truce, True as Steel, The Ensign, Sapho, East Lynne, Saved from the Sea, and U. T. C. The Spooners 7-12. Katherine Rober co. 14-19.—ITEM: Charles W. Burrill, manager of the Burrill Comedy co., took the poor debtor's oath in this city 26.

WORCESTER.—THEATRE (James F. Rock, resident manager): The Girl from Maxim's April 26. Mr. and Mrs. Kendal presented A White Lie before a good sized audience 2. My Daughter-in-Law 8. Sapho 12.—LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): At Piney Ridge proved a powerful attraction 30-5. Sapho 7-12.

HOLYOKE.—OPERA HOUSE (B. L. Potter manager): Thomas E. Shea co. April 23-28; large business. Mr. and Mrs. Kendal 4. Shore Acres 8.—EMPIRE (T. F. Murray, manager): Concert for benefit of employes 29 was well attended. Just Before Dawn 31-2; large houses; satisfactory performances. Julia Morrison in A Day of Reckoning 3-5 opened 1 to full house.

WALTHAM.—PARK THEATRE W. R. Hill, manager): Lester Walter Stock co. did fair business April 23-28. Sapho 1 pleased a crowded house. Electric Minstrels (local) 2, 3; good performances; crowded houses.

MALDEN.—AUDITORIUM (G. D. Campbell, manager): She Stoops to Conquer April 28 to deservedly large audience. Bell Rock drew well 1, 2.—ITEM: William Gill and Homer F. Emmons have painted special scenery for Our New Minister.

LEOMINSTER.—TOWN HALL (E. L. Knight, manager): The Greatest Thing in the World April 30; fair house; performance excellent. Sapho 7. 'Way Down East 8.—MUSIC HALL (Stephen Bogrett, manager): Season closed.

FITCHBURG.—CUMINGS' THEATRE (George E. Sanderson, manager): Because She Loved Him So April 30. A Black Sheep, featuring William Devere, 1 pleased a fair sized audience. 'Way Down East (return) 8. Our New Minister 9.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): 'Way Down East (return) 3 to big business. Chapman-Warren co. 7-12.—BURBANK CASINO (C. Archie Burbank, manager): Dark.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): At the White Horse Tavern April 30; excellent performance; light house. Andrews Opera co. 7. 'Way Down East 15.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Because She Loved Him So April 28. A Black Sheep 9. Francis Wilson 10.

TURNERS FALLS.—COLLE OPERA HOUSE (Fred Colle, manager): Fournier's Minstrels (local) April 26, 27; S. R. O. Davis and St. George co. 7-9.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): 'Way Down East 10. Brady's Sapho 18.

MARLBORO.—THEATRE (F. W. Riley, manager): Sapho 19.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): 'Way Down East 7. A Black Sheep 15.

MICHIGAN.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Irving-French co. April 26-28 in A Runaway Wife, An Irishman's Troubles, and O'Moore's Troubles to large and pleased audiences. Robinson Opera co. opened 31 for a week in La Mascotte to large and pleased audience. The co. are billed to sing The Chimes of Normandy, Olivette, Fra Diavolo, Billee Taylor, The Bohemian Girl, and Said Pasha. Devil's Auction 12. Clark and Wood co. 14-19. Vogel and Deming's Minstrels 28.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): James-Kidder-Hanford co., in Macbeth to big business April 26. Si Stebbins had small house 2. The Village Postmaster 9. Grimes' Cellar Door 12.—ITEM: The Cornell Concert co. organized here and opened 30 under canvas to S. R. O. They give an excellent bill, and will stay two weeks. Elton H. Eaglistyn and A. Jay Morrison, two Lansingites are in the co.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): A Bunch of Keys April 26; small audience; fair co. Blue Jeans 30; fair performance; light business. U. of M. Glee, Banjo, and Mandolin Clubs 5. The Village Postmaster 7.—GRAND OPERA HOUSE (Lee Getter, manager): Irving French co. 30-2; business good. Plays presented: A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Bryant's Comedians April 23-28 in Grit, The Black Flag, A Hot Time in the Old Town, The Girl from the Bowery, The Great Diamond Robbery, and vaudeville to good business. A Wise Woman 2 was unable to appear on account of the illness of Francis Jones, who had a severe attack of congestion of the vocal chords.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Robinson Opera co. closed a week of light business April 28. James-Kidder-Hanford co. in The Winter's Tale 27; good business. A Wise Woman 8.—ITEM: Manager Seabolt and Manager Kingsley, of Lansing, have purchased the Robinson Opera co.

OWOSSO.—SALISBURY OPERA HOUSE C. E. Salisbury, manager): Lillian Lyon Stock co. April 23-28 to good business in In Old Virginia, The Little Duchess, East Lynne, In His Power, Lady Audley's Secret, Old Farmer Jenkins, and Kathleen Mavourneen; co. poor. A Wise Woman 5 canceled. Irving-French co. 7-9.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): James-Kidder-Hanford co. in Macbeth April 25; excellent performance; packed house. What Happened to Jones pleased a good house 1. A Wise Woman 4.—EMPIRE THEATRE (Walters and Peltier, managers): Lillian Lyons co. 30-5.

MONROE.—ARMORY OPERA HOUSE (William G. Gutman, manager): Madame Bolman Valberg in The Daughter of the Regiment April 26 pleased a fair house. Two Merry Tramps 27, fair house; good performance. What Happened to Jones 5.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): Darkest Russia April 30; good business; pleased audience. Devil's Auction 3. Who Is Who 9. Murray and Mack 14. West's Minstrels 25. J. F. Palmer's Quo Vadis 28.

MARQUETTE.—OPERA HOUSE (C. S. Rice, manager): Darkest Russia April 26; good house; audience pleased. Slayton's Jubilee Singers 1; fair business; audience pleased. Devil's Auction 2. A Contented Woman 11.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): James-Kidder-Hanford co. in The Winter's Tale April 27; excellent performance; large house. Toll Gate Inn 28; fair audience. What Happened to Jones 2. Darkest Russia 5.

GRAND RAPIDS. POWERS 40. Stair, manager: Annie Russell in Miss Hobbs April 28. The Village Postmaster 8.—GRAND 40. Stair, manager): Kidnapped in New York 2 opened heavily. Old 81 Stebbins 3-5. Fogg's Ferry 6.

MUSKEGON. OPERA HOUSE (Cavan and McGraft, managers): Gaskell's Stock co. April 23-29 in The World, The Heart of the Alleghenies, Jack o' Diamonds, and The Jealous Wife pleased fair business. ITEM: Bryan's Comedians 30-5 failed to appear.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): Darkest Russia April 24 to good business; audience pleased. Devil's Auction 30; big business; satisfactory performance.

ALPENA.—MALTZ OPERA HOUSE (Steele and Denison, managers): Stetson's U. T. C. April 28 to capacity; receipts $360; performance good. McCarthy's Mishaps 7, 8. Robinson's Opera co. 14-26.

JACKSON.—ATHENAEUM (H. J. Porter, manager): James-Kidder-Hanford co. presented Macbeth April 26 to a large and appreciative audience. Blue Jeans 1. Irving-French co. 3-5.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Who Is Who 11.—CITY OPERA HOUSE (John Wilhelm, manager): Dark.

BENTON HARBOR. BELL OPERA HOUSE (Bell and Mills, managers): This new theatre will open 9 with A Wise Woman. Quo Vadis 11. Courtney-Morgan co. 14-19.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Fremdorf, manager): Hillsdale College Glee Club 2. Grimes' Cellar Door 11.

MANISTEE.—THE GRAND (Edward Johnson, manager): Toll Gate Inn to good business; performance good. Darkest Russia 3.

CALUMET.—THEATRE (John D. Cuddihy, manager): Devil's Auction 1; good business; co. good.

MINNESOTA.

SAINT CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Devil's Auction April 26; performance fair; fair house. The Three Musketeers was presented by Harry Glazier, with good support, 28; fair audience, Cosntown 400 5.—ITEM: Manager Charles H. Yale, of the Devil's Auction co., had a costly experience while here. The baggage car containing all their scenery and costumes was left at last stand by mistake, and to get it here in time Mr. Yale had to pay $112 to the railroad co. for a special.

DULUTH.—LYCEUM THEATRE (E. J. Williams, manager): A Hot Time April 16; good business. Morrison's Faust 26; full house. Devil's Auction 27; successful engagement. Who Is Who 1; large receipts. A Texas Steer 3. Belle Archer 7. Pudd'nhead Wilson 14. Hello, Bill 18. West's Minstrels 21. Murray and Mack 24.

OWATONNA.—METROPOLITAN OPERA HOUSE (A. K. Ware, manager): Morrison's Faust April 18; small house; performance excellent. Don't Tell My Wife 1 canceled. The Three Musketeers 1. William Owen 30.—AUDITORIUM (F. M. Smerach, manager): Fowler-Perkins Stock co. 23-28 canceled.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): The Redmond co. in His Brother's Keeper April 23 gave a fairly good performance to a full house and played The Sailor 24 to a small audience. The remainder of the engagement was canceled on account of business disagreements. Sanford Dodge 16.

MANKATO.—THEATRE (Bear and Beall, lessees; C. H. Grieble, Jr., resident manager): The Hottest Coon in Dixie April 26; fair house; good performance. A Contented Woman 28; pleased audience; business fair.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): The Hottest Coon in Dixie April 27; fair business; performance fair. Harry Glazier in The Three Musketeers 30; fair business; performance good. The Nominee 6.

AUSTIN.—OPERA HOUSE (Schleuder and Co., managers): Rusco and Holland's Minstrels to large and pleased audience April 24. The Hottest Coon in Dixie 28 pleased light business. William Owen 28.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): Faust April 25 to fair business. The Village Postmaster met with an enthusiastic reception 26; receipts satisfactory.

WINONA.—OPERA HOUSE (G. F. Burlingame, manager): Devil's Auction April 24; good business; strong specialties. A Texas Steer 30. The Three Musketeers 2.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Dayton Vaudeville co. April 25, 26; fair business and co Coon Cadets 27; good business.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, manager): William Owen 23.

MISSISSIPPI.

M'COMB CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): Olympia Opera co. April 24, 25, in Fra Diavolo, The Bohemian Girl, and La Mascotte; good performances; fair audiences. This closed the regular season, the most successful the house has experienced.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Belle Archer presented A Contented Woman April 25 to large and appreciative audience. Ada Rehan 8.—LYCEUM THEATRE (C. U. Philley, manager): Murray Comedy co. 22-29 in Forget-Me-Not, The Engineer, The Senator's Daughter, Uncle John's in Town, Chic, and Fogg's Ferry to good business. The Flints 30-5.—ITEMS: On account of the Democratic District Convention being held in the Lyceum 28, the Murray Comedy co. went over to the Tootle for that night.—While the audience was leaving the Lyceum Sunday night, Albert Henry, a young man of this city, in trying to forge ahead of the crowd by dropping over a banister to the second floor, landed on a trap door and fell through to the first floor, spraining his ankle and right hand. He is in the hospital.

CHILLICOTHE.—LUELLA GRAND THEATRE (Z. B. Myers, manager): Schubert Symphony Club April 26; fair house; poor performance. Rusco and Holland's Minstrels 28; good performance; crowded house. Alba Heywood 4.

JOPLIN.—CLUB THEATRE (George R. Nichols, manager): Hoyt's Comedy co. April 23-28 in That French Woman, The Fatal Card, Bound to Win, In Dixie Land, Quocna, and Human Hearts; good business. Murray Comedy co. 30-5. Emma Nevada 9. The Flints 14-19.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Alba Heywood April 28; light business; fair performance. De Witt Miller 30; good business. The Old Homestead 2 by the graduates of Kate Ellis Reed's school of dramatic art will close the house for the season.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): The Mitchells, formerly Empire Stock co., April 24, 25 in Divorce, and Jack's Wife, to poor houses. Alba Heywood 1. The Vendetta 16.

CARTHAGE.—GRAND OPERA HOUSE (Don C. Hamilton, manager): Quo Vadis 1; excellent performance; small audience. Price and Arlington's Merrymakers 3-6.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): A Foggy Night (local) 4. Vincent Stock co. 14-19.

CARROLLTON.—WILCOXSON OPERA HOUSE (W. H. Wilcoxson, manager): Heywood's Celebrities 7.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venable, manager): Alba Heywood 2.

MONTANA.

BUTTE. GRAND OPERA HOUSE (G. O. McFarland, manager): Pudd'nhead Wilson April 26-29. Willie Collier 30-2. Silver Bow Glee Club (local) 3. Have You Seen Smith 6-8. West's Minstrels 11, 12.—SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Sapho in its second week 22-28 to large business. Love and Duty 29-3.—ITEMS: Manager G. O. McFarland is in San Francisco.—Mr. and Mrs. Russell Graham have been engaged for Sutton's co.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Daniel E. Bandmann and the L. R. Stockwell co. in Dr. Jekyll and Mr. Hyde April 25; good house. Mr. Bandmann and co. well received. The performance was a special one, the L. R. Stockwell co. proceeding to the coast. Willie Collier 3. Petschnikoff, Hamburg, and Lachaume 7. West's Minstrels 14. On the Suwanee River 17.

GREAT FALLS. GRAND OPERA HOUSE (Park and Frary managers): Pudd'nhead Wilson April 30. Sapho 8. Have You Seen Smith 10. On the Suwanee River 16. Ward and Vokes 23.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Have You Seen Smith 4.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Anna Eva Fay April 24, 25. A Contented Woman 26. Ada Rehan 7. Henrietta Crosman 10. John Drew 12. Hamlourg-Petschnikoff Concert co. 14. N. C. Goodwin and Maxine Elliott 17.—THE FUNKE (Crawford and Zehrung, managers): His Better Half 27, 28; good house; laughable farce. Season closed.—ITEM: The ventriloquial and manikin show attachment to Anna Eva Fay refused to go on from here, claiming non-payment of the coin of the realm.

NORFOLK.—NEW AUDITORIUM (George H. Spear, manager): Saratoga (local) April 30; excellently played; small house. Repeated by request 1 to fair house. Hans Hanson 5.—ITEM: Frank H. Livingstone, who has been visiting friends here, leaves to-morrow for Kansas City to resume his position as manager of Woodward Stock co.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Huebner-Settle co. April 16-21 in Too Much Smith, After Twenty Years, Confusion, Kathleen Mavourneen, Sapho, and vaudeville pleased good business.—STEELE'S OPERA HOUSE (A. V. Pease, manager): Quo Vadis 28; fine performance; fair business.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Mrs. Rita Laston Schmidt concert April 27; fair house; appreciative audience. Lyllian Atwood in Sapho 28; small house; good performance. Wallack Stock co. opened for a week engagement with Friends and Foes 30; large house; fair performance.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): Grau Opera co. sang Wang acceptably to good business April 28. Minnie Emmett and Martin Pache deserve special praise. Warner Comedy co. opened for a week 30, presenting Brother and Sister.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Grau Opera co. in Wang April 25; fair business; performance mediocre. Quo Vadis 27; good business. Huebner-Settle co. 7-9.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Sapho April 27; good business; good performance. Lyllian Atwood in the title-role made a big hit. Columbia Stock co. 30-5.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): The Girl from Chili April 17; fair business; audience pleased. Sapho 26. Hans Hanson 1.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Sapho April 25; small house; good performance.

YORK.—AUDITORIUM (J. A. Parks, manager): H. H. Brady's Quo Vadis April 24; house crowded; audience pleased.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): His Better Half April 26; good business; audience pleased.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Dark.

NEVADA.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): The Real Widow Brown to light business April 23.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): The American Girl was enthusiastically received by a large audience April 25. The Portsmouth Athletic Club attended in a body on the invitation of Manager Hartford. A Breezy Time drew fairly 26. Anderson Theatre co. opened for a week 30. Bills for the week: The World, The Little Detective, Mystic Mountain, The Smugglers, The Cannon Ball Express, East Lynne, and What Happened to Hopper. A Black Sheep 6.

NASHUA.—THEATRE (A. H. Davis, manager): At Piney Ridge April 26; good co.; good house. The Spooners opened for a week 30. That Girl from Texas, Trilby, The Pearl of Savoy, A Mountain Pink, Dr. Jekyll and Mr. Hyde, and The Wages of Sin is the repertoire.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Because She Loved Him So April 27. A Black Sheep 3.—PARK THEATRE (Ormsby A. Court, manager): Empire Stock co. finished a week 28 to fair business. Sapho 3-5. Anderson Theatre co. 7-12.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Because She Loved Him So April 24. Side Tracked pleased good audience 28. Golden Hair and the Three Bears (local) 3. The American Girl 5.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Because She Loved Him So April 28. A Black Sheep 28 drew well and pleased. Andrews Opera co. 9.

LACONIA.—MOULTON OPERA HOUSE (J. M. Cottrell, manager): Anderson Theatre co. 14-19. Sapho 23.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Hanlon's Superba closed the season at this house April 25.

SOMERSWORTH.—NEW THEATRE (Joseph F. Noyes, manager): A Breezy Time drew a large audience April 28.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Sapho moving pictures April 30; poor house. Mary Howe Lavin concert 18.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Webber's U. T. C. April 28-2 had a successful engagement. Harry Webber was versatile and glib-tongued as Marks the lawyer. The rest of the co. was fair. Reaping the Whirlwind had its first production here to large business 3. The melodrama is by Owen Davis, author of Through the Breakers. The co. that scored such a success in Through the Breakers made another hit in Reaping the Whirlwind. Fanny McIntyre gave another fine specimen of emotional acting and scored heavily. Charles Stuart was very clever as the dull Englishman. As Max von Loon, the villainous guardian of the hero's property, J. Hay Cæsar was very strong. Edwin Mordant was a capital Lucian de Polonaise. Joseph Callahan well deserved the applause he received as Valot, the villain's tool. The comedy was well taken care of by Sol Aiken as Jean, the old servant. Cook-Church co. 7-12.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): Jeffries-Sharkey pictures April 26, 27. Chauncey Olcott in A Romance of Athlone 28. Keystone Dramatic co. opened 30 for week, and will present From Sire to Son, The Mystery of Woodlawn, The Senator's Daughter, and The Man from Japan to good business. The Christian 9.—LYCEUM THEATRE (William M. Drake, manager): Tim Murphy in The Carpetbagger 1; good house; excellent performance. Leon Herrmann 9 will close the house for the season.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): The King Dramatic co. closed a successful week April 28. Louis Mann and Clara Lipman in The Girl in the Barracks 1 to good business; satisfactory performance. Joshua Simpkins 2, 3 to good business. Tommy Shearer co. 7-9 and 11, 12. The Christian 10. Annie Russell 17. Francis Wilson 19.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Mayo and Champlin's Gems April 25-27; good performances; good business. Plays: The Curse of Pride, Only a Private, The Diamond Necklace, Jeffries-Sharkey pictures 1; fair business. Chorindy (return date) 4.—ITEM: Solaret spent Sunday here.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): O'Hooligan's Wedding April 25; fair business. Monmouth Boat Club Minstrels (local) 30; S. R. O. Jeffries-Sharkey pictures 2; good house. Sapho 7. Joshua Simpkins 11.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): Juvenile Minstrel co. April 28; small house; fair performance. J. T. Toole 3-5 canceled. Joshua Simpkins 8.

ORANGE.—MUSIC HALL (Charles E. Dodd, manager): Maude Adams will make her last appearance in The Little Minister 5. Record Ambulance Series: Mr. and Mrs. Kendal 7.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The Wrens 4. Jefferson Comedy co. 9. Mamma's Pet 12.

NEW MEXICO.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Cineograph April 24, 25. The Girl from Chili 11. Crawford Stock co. 14-16.

NEW YORK.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): The Telephone Girl to small house April 27. The Heart of Maryland by good co. to good business 28. Ernest Seton-Thompson gave an interesting lecture 30 on "The Peculiar Traits of Wild Animals." The Moth and the Flame pleased large house 1. Andrews Opera co. 4, 5. Shubert Club concert (local) 8. Frank Daniels 11. The Christian 18. Chauncey Olcott 21. May Irwin 25.—ITEMS: David C. Lithgow, scenic artist, of Troy, is here painting new scenery and drop curtain for the Van Curler.—Manager Benedict will make other important improvements to the house during the Summer.—Fred G. Ross, manager of The Telephone Girl, was the guest of his brother-in-law, Edgar Gray Colburn, 27.—Charles Dow Clark, of The Telephone Girl co., a graduate of Tufts College, had the pleasure of unexpectedly meeting several former classmates here 27.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Lillian Nordica attracted a large and delighted audience April 30. The stock co. inaugurated its season 1 by appearing in The Lost Paradise that attracted large audiences throughout the week. The co. is headed by Ralph E. Cummings, and Frances Drake, assisted by Carolyn Clawson, Blanche Douglass, Grace Griswold, Brinsley Shaw, Frank Beamish, Ogden Stevens, George Christy, and Harry E. Cummings. Peaceful Valley and Captain Swift 7-12.—EMPIRE THEATRE (Henry C. Jacobs, manager): The Missouri Girl 30-5 to fine houses. Sadie Raymond, who headed the cast, proved exceedingly clever. This engagement closed the season at this house.—LYCEUM THEATRE (A. E. Wolff, manager): N. C. Goodwin and Maxine Elliott and an excellent co. appeared in When We Were Twenty-one before a large house 2.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): The Telephone Girl April 26 did good business. Ernest Seton Thompson lectured twice 27, on animals, before large houses. Secret Service 28. N. C. Goodwin and Max

locomobile from a local agent 1.—Pierce Kingsley and Frederick Wilson are home for the Summer.

YONKERS.—MUSIC HALL (William J. Bright, manager): A Milk White Flag April 28; large house; pleasing performance. Yonkers Choral Society, assisted by some of the members of the Kaltenborn Orchestra, under the direction of Frank Kaltenborn, gave the first performance of Frederick R. Burton's cantata, The Legend of Sleepy Hollow 2. There was a large and representative audience present, who applauded the society's endeavors. Mr. Burton conducted. The piano accompaniments were played by Mrs. E. A. Hartmess. A part song, "The Watchman," written by Stanley R. Avery, of this city, was also rendered with success. Because She Loved Him So. 3.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Leon Herrmann April 2 to large and pleased audience. Chapman-Warren co. opened for a week 30 with My Lady Bulalie to S. R. O., followed by An Affair of Honor, A Serious Tangle, and Camille 1-3 to pleased audiences. In Paradise 12. Way Down East 17. Chauncey Olcott 22. At the White Horse Tavern 25.——BROADWAY THEATRE (George L. Corliss, manager): Dark.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): Corse Payton Stock co. in Woman Against Woman, A Runaway Wife, Alone in London, The Banker's Daughter, Eagle's Nest, On the Rappahannock, Falsely Accused, The White Slave, A Member of Congress, and For His Sake had a fairly successful week April 23-28. Leon Herrmann was enthusiastically received by a large audience 2. Little Irene Myers Stock co. 7-12.——BIJOU THEATRE (P. M. Cooley, manager): Dark.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Chester De Vonde Stock co. closed their engagement to fair audience April 28; performances pleasing. The Moth and the Flame 3.——ITEM: The Adventure of Lady Ursula will be acted by young society women of this city at the Opera House 8, 9. Harry S. Coykendall is the stage-manager, and the business-manager is C. D. Carter, of Academy of Music.

ONEONTA.—NEW THEATRE (George B. Baird, manager): My Friend from India pleased a fair house April 26. Leon Herrmann gave a pleasing entertainment 30, closing the most successful season Oneonta has ever known. Mr. Baird has leased the theatre for another year and will give his personal attention to the management as before.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): Season closed. Preston's U. T. C. 8.——ITEMS: Frank Wooley, of the Century Opera co., was called here Monday by the death of his son, Harry.—Florence Vickerman, musical directress, closed with The Limited Mail April 28, and will spend a few weeks here with her parents.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadell, manager): Little Irene Myers co. opened for a week April 30 to well filled house; pleasing performance. Repertoire first half of week: The Burglar, Outcasts of a Great City, and Little Lord Fauntleroy. Jefferson Comedy co. 7.——ITEM: Byron Spann will open his tent show here 14.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Zana April 26. Under the Red Robe 27. The Telephone Girl 28; fair and satisfied audience. Corse Payton's Stock co. opened for a week engagement 30 to good business in Woman Against Woman, followed by The Runaway Wife, Alone in London, The Banker's Daughter, and Eagle's Nest.

BATAVIA.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager): Toll Gate In pleased a small house 2. Rose Melville will close the season.——ITEM: During the Summer extensive repairs will be made to the Dellinger, which will reopen Sept. 3 with Richard Golden in Old Jed Prouty.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Ben Ten Stock co. closed a week's engagement April 28; business fair; co. pleasing. Andrews Opera co. in Martha and Carmen 30, 1 pleased good business. Myrta French was especially good. Sapho 4. Eight Bells 15. Chauncey Olcott 16.

JOHNSTOWN.—GRAND OPERA HOUSE (A. L. Covell, manager): Daniel Sully presented The Parish Priest to a large and delighted audience April 21. A Milk White Flag 23; fair business; good performance. Leon Herrmann pleased light house 28. Frank Daniels 12. Eight Bells 16.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Only a small audience was present April 26 to witness an excellent production of A Milk White Flag. Under the Red Robe 28. Maude Adams 3. Kelcey-Shannon co. 4. James O'Neill 16.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Secret Service April 27. John Kernell in The Hustler 28 to a large audience. Herbert Kelcey and Effie Shannon in The Moth and the Flame 30, pleased a large audience. The Belle of New York 13. Frank Daniels 12. Eight Bells 14.——ITEM: David L. Don is spending a few days at his home in this city.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, lessee; S. S. Vail, manager): Macauley-Patton co. opened a five-night return engagement to S. R. O. April 30. Repertoire: The Minister's Son, The Two Sisters, Her Wedding Night, A Wasted Life, and Hazel Kirke. Eight Bells 5.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): Andrews Opera co. April 27, 28 in Martha, The Pirates of Penzance, and Carmen; all roles ably filled and chorus exceptionally strong and well balanced; business fair. Frank Daniels 14. Way Down East 16. Eight Bells 17. Chauncey Olcott 19.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): Daniel Sully in The Parish Priest April 26; large house. Sapho 27; small house. Eight Bells 9. The Christian 14.——GLOBE THEATRE (E. L. Johnson, manager): Dark.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): Miss New York, Jr., to small house April 19. Edward Harrigan 20 in Old Lavender; satisfactory performance; fair audience. At the White Horse Tavern 5.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): A Milk White Flag April 27; good performance; fair house. Egypta 30, 1 was well rendered by local talent. The Moth and the Flame 2.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Kelcey-Shannon co. in The Moth and the Flame April 26 drew only fairly, but pleased. Chauncey Olcott 16. May Irwin 22.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Secret Service to fair business April 23. John Drew in The Tyranny of Tears delighted 8. R. O. 28. Toll Gate Inn 9. James O'Neill 12. The Christian 13.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): What Happened to Jones April 28; fair house and performance. Toll Gate Inn 1; fair house and excellent performance. Kellar 7.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Sapho drew moderately April 28. Chauncey Olcott 7. Eight Bells 8.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): The Princess Bonnie (local) April 27 to capacity. El Capitan 30; large business. A Pair of Black Eyes 8. Eight Bells 10.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Penttle, managers): The Corner Grocery 3; good performance; light house. Eight Bells 24.

GLENS FALLS.—EMPIRE THEATRE (W. F. Bissell, manager): Frank Daniels 7.——OPERA HOUSE (F. E. Pruyn, manager): Chapman-Warren co. 7-12.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Sapho to good house 3. James O'Neill 4.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathaway, manager): Leon Herrmann 4. Rip Van Winkle 8.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Leon Herrmann 1 pleased large house. Toll Gate Inn (return) 11.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Toll Gate Inn (return date) will close regular season 7.

WELLSVILLE.—BALDWIN'S THEATRE (E. G. Rathbone, manager): Howe's moving pictures April 30; business fair. What Happened to Jones 4.

DANSVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, manager): Howe's moving pictures 1 pleased a good audience. Toll Gate Inn 5.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughlin, manager): Sapho 2; large house. Chauncey Olcott 8.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Toll Gate Inn 3; pleasing performance; fair business. Klark-Scoville co. 21-23.

ALBION.—GRAND OPERA HOUSE (M. H. Rider and Co., managers): The Missouri Girl 7.

HUDSON.—OPERA HOUSE: In Paradise 5 canceled.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): An Island Romance (local) 22.

LOCKPORT.—HODGE OPERA HOUSE (W. B. Lerch, manager): Sis Hopkins 4. Chauncey Olcott 14.

NORTH CAROLINA.

ELIZABETH CITY.—ACADEMY OF MUSIC (Louis Seliz, manager): The Princess Bonnie was sung April 26 by amateurs of Norfolk and Portsmouth, under the direction of Mrs. J. B. Shipp; S. R. O.; audience pleased.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): De Wolf Hopper in The Charlatan 2; all seats sold. Season practically closed.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): Herald Square Opera co. April 23; crowded house. Season closed.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): The Three Musketeers to small house April 27; excellent performance. Countown 400 1. Pudd'nhead Wilson 5. Willie Collier 9. West's Minstrels 10. On the Suwanee River 25. Keller 29. Ward and Vokes 31.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Harry Glazier, in The Three Musketeers April 25; good business, giving satisfaction. Countown 400 2. Willie Collier 5. Pudd'nhead Wilson 7.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): The Three Musketeers April 26; large and pleased audience.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): On the Suwanee River 23.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): Annie Russell in Miss Hobbs April 25.——PARK THEATRE (Harry E. Feicht, manager): J. W. Carner in Rip Van Winkle to good business 26-28; satisfactory production. Van Dyke-Eaton co. opened a week's engagement to fair business 30.——ITEMS: George A. Dickson, of Indianapolis, lessee of the Park Theatre, was here 26.—Memorial Hall (Soldier's Home) goes into the hands of a scenic artist 1. It is the purpose of the amusement committee to have some first-class attractions for the Summer months.

J. W. WEIDNER.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Sevengala, hypnotist, April 23 closed week's engagement. The business was not as good as the performance merited. A Poor Relation 4.——ITEMS: The Leon Sisters have returned to their home here for a few weeks' vacation.—Mr. and Mrs. C. B. Holliday are home for the Summer.

W. H. McGOWN.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): Dark.——LYCEUM THEATRE (Frank Burt, manager): Si Stebbins to fair houses, April 25-28. Next Door enjoyed fair patronage 29-2.——BURT'S THEATRE (Frank Burt manager): Local talent gave The Mikado in a creditable manner 1-3; large audiences.

C. M. EDSON.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): What Happened to Jones pleased a large audience April 26. Why Smith Left House, the closing attraction of the season at this house, packed the house 28; every one delighted.——ITEMS: Rose Hubbard, with Why Smith Left Home, is a native of Sandusky, and her friends received her right royally.—James A. Ryan, formerly city editor of the Sandusky "Register," is now theatrical manager for Cedar Point, that will open 27.

MARIETTA.—AUDITORIUM (L. M. Lacha, manager): The Fall and Rise of Humpty Dumpty April 26; small audience; good attraction. Devil's Auction 27. (M. G. Seipel, manager): Frederick Warde in The Duke's Jester 27; small audience; good attraction. Black Patti's Troubadours 8.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. R. Endley, manager): What Happened to Jones April 27; good business; excellent co. headed by John Allison. The Dairy Farm 3. Grimes' Cellar Door 5. A Poor Relation 8. The Village Postmaster 15. The Queen of Chinatown 19.

UPPER SANDUSKY.—McCONNELL'S NEW AUDITORIUM (Dr. R. N. McConnell, manager): Lodolph Arc a concert (local) April 18 pleased fair audience. James B. Mackie in Grimes' Cellar Door 4; good house; good performance. Labadie Comedy co. 7-9. Al. G. Field's Minstrels 10.

MARION.—GRAND OPERA HOUSE (Charles R. Perry, manager): What Happened to Jones April 25 pleased a light house. Eight Bells 28 pleased a fair audience. Labadie co. 30-2 in 'Way Down East, East Lynne, and Mr. Pepper of Salt Lake. Van Dyke and Eaton co. 7-12.

SPRINGFIELD.—GRAND OPERA HOUSE (R. B. Foltz, manager): A Poor Relation 7.——BLACK'S OPERA HOUSE (Charles P. Brummer, manager): Shore Acres received its usual hearty welcome from a good house April 28. Charles Craig, Marion Cullen, and Atkins Lawrence did especially good work.

CANTON.—THE GRAND (M. C. Barber, manager): Richard Mansfield April 27 canceled at the last minute, after $1,900 worth of tickets had been sold. Carner Stock co. opened for a week to big business 30. The Shadows of Life was presented 30 and Rip Van Winkle 1.

ATHENS.—OPERA HOUSE (Thompson and Armstrong, manager): A successful season closed April 28 with Fanny Rice in My Lord in Livery. The Circus Rider, and My Milliner's Bill; excellent co.; large audience.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): Humpty Dumpty April 24; fair house; performance good. The Little Minister 25. Al. G. Field's Minstrels 30; S. R. O.; receipts $525; audience pleased.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Clarke and Wood co. closed a successful week April 28. Plays presented last part of week: The Two Orphans, 'Twixt Love and Honor, and Jack Sheppard.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Toll Gate Inn (return) April 28; crowded house. Henrietta Crosman 2. Miss Crosman formerly lived here, and will receive a hearty welcome. Blue Jeans 5.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): A Bunch of Keys 2. Devil's Auction 15 will close the local season.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Willis Brothers' co. presented In Atlantic City, Bosom Friends, and Two Old Cronies April 23-28, to fair houses. Blue Jeans 2.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Hogan's Alley failed to appear April 27. A Bunch of Keys pleased a large house 30. The Dairy Farm 5. Sevengala 7-12.

GALLIPOLIS.—ARIEL OPERA HOUSE (M. F. Merriman, manager): Fanny Rice April 27; good house; audience pleased. Season closed.——ITEM: McCormick's Circus will open their season here 11, 12.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): A Bunch of Keys April 1; fair attendance; good performance. This closed the local season.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, sharing managers): Murray and Mack 4.——ITEM: Mr. and Mrs. Frank Long, of this city, having closed with Wiedemann's co., are at home.

AKRON.—GRAND OPERA HOUSE (W. F. Stickle, manager): Grimes' Cellar Door April 20; co. medium; small house. Carner Stock co. 7, 8 and 10-12. A Poor Relation 9.

IRONTON.—MASONIC OPERA HOUSE (R. F. Ellsberry, manager): The Little Minister April 26. Al. G. Field's Minstrels 1; packed house; excellent performance.

NEWARK.—AUDITORIUM (J. B. Rosebrough, manager): Al. G. Field's Minstrels April 26 to S. R. O.; audience well pleased. The Dairy Farm 2 to fair business. This attraction closed the local season.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Mlle. Fifi 9. A Poor Relation 14 will close the season.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Humpty Dumpty April 26; good business; fine performance.

KENTON.—DICKSON GRAND OPERA HOUSE (Henry Dickson, manager): Eight Bells April 27 to capacity; audience pleased.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Toll Gate Inn April 27; small house; co. good. Next Door 4 will close the local season.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): Human Hearts April 28 to capacity; audience pleased. Nothing booked.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): A Jay from Jaysville April 21; fair business. Al. G. Field's Minstrels 9.

HAMILTON.—GLOBE OPERA HOUSE (Thomas A. Smith, manager): A Poor Relation 5.

FREMONT.—OPERA HOUSE (Helm and Haynes, managers): Next Door 3.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): Bowery Burlesquers to fair business 5.

OKLAHOMA TERRITORY.

ENID.—OPERA HOUSE (R. A. Wald, manager): The Sherrys April 30; small audience; fair performance. A Husband on Salary 2.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): A Husband on Salary April 27; fair house. The Sherrys 2.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): Sherry Concert co. 4.

OREGON.

PENDLETON.—FRAZER'S OPERA HOUSE (Moule and Morgan, managers): Louise Brehany Concert co. April 28; performance good; full house. On the Suwanee River 8.——ITEM: On 1 the partnership heretofore existing between F. J. Moule and H. A. Morgan in the management of Fraser's Opera House, will be dissolved. H. A. Morgan retires, and F. J. Moule will assume sole management of the house.

BAKER CITY.—NICHOLS BROTHERS' OPERA HOUSE (Nichols Brothers, managers): Quo Vadis April 26; performance good; audience pleased. Louise Brehany Concert co. 1.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Louise Brehany Concert co. 30.

PENNSYLVANIA.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, resident manager): Deshon Opera co. closed a week to good business, with Said Pasha April 26, The Bohemian Girl 27, and Giroflé-Girofla and Olivette 28; satisfactory performances. Claude Amsden, Jack Leslie, and Julia Gifford did good work. Joshua Simpkins 30; medium houses; co. fair; need costumes and scenery badly. James Young 7. Ole Olsson 23.——ITEMS: Old Glory in Cuba was performed by local talent 2 at St. Clair for benefit of Jr. O. U. A. M. before large audience; performance good.—Manager Young's little daughter took the part of the child in the first act of The Bohemian Girl with the Deshon co. 27.—Ethel McDonald, of the Cameron Clemens co., is visiting friends here.—The Pottsville Lecture Association had five attractions this season, and closed with a credit balance of $65. Expenses for season, $1,076.—The ushers cleared $60 at their benefit performance.—The Mustard and Cheese Dramatic Association of Lehigh University gave their annual performance 28 to large audience. The three-act farce, A Modern Ananias, by J. A. Fraser, Jr., was performed, and many costly and handsome costumes were worn.—The Snowball was given before large audience at Wayne 27 for benefit Bryn Mawr Hospital.—The Tumbling Run Summer Theatre is being improved.—Fred Allen, manager of the Lebanon Opera House, visited here 27. He will go in advance of one of Appell's cos. next season.—C. H. Humphries will join Taylor Williams' Summer co.—The ushers at the Academy have been reduced from twelve to eight.—Manager and Mrs. F. A. Waltz, of Ashland, were here 2.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): The second concert of the Allentown Band was given April 26 to a large audience. The programme was a well selected one and finely rendered. Kate McGuckin, the soloist, was well received. Chauncey Olcott 27 in A Romance of Athlone. Tim Murphy (return engagement) in The Carpet Bagger 30, and gave the same general satisfaction as on his former appearance.——ACADEMY OF MUSIC (M. E. Worman, manager): Fabio Romani (ushers' benefit) 27; good audience; co. capable. Grace Hunter was a feature. Joshua Simpkins closed the season at this house 1; co. and performance poor; medium business.——ITEMS: The Christian, which will be presented for Manager Worman's benefit 7, will close the season at the Lyric.—Gertie Keppelman, of Reading, has been engaged as soloist for the third and last concert of the Allentown Band series.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Irwin Brothers' Burlesque co. gave a fine vaudeville performance before an audience of fair size April 27. The Span of Life pleased a small audience 28. The Cook-Church Stock co., one of the best repertoire cos. seen here this season, pleased fair sized houses 30-5. Plays presented: An Actor's Romance, The White Squadron, Land of the Midnight Sun, Northern Lights, The Police Patrol, The Midnight Alarm, The District Fair, Mrs. Whitehouse, and She. Franklin and Marshall Glee Club 8.——ITEMS: Ansbach, the magician, entertained a large audience at the Hamilton Club, this city, 27.—Simmons and Slocum's Minstrels will open the Conestoga Park Theatre June 4.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Chauncey Olcott in A Romance of Athlone April 26. Louis Mann and Clara Lipman, supported by an excellent co., presented The Girl in the Barracks 27 to a large and pleased audience. James Young and a capable co. produced Lord Byron 30 in admirable style; small house. The Christian 4. Remenyi Concert co. 15. Ole Olsen 21.——ITEMS: The Harwood Dramatic Club will produce Under the Spell 28 and 29 at Harwood.—The directors of the Grand will shortly hold a meeting to consider the advisability of adding another gallery to the theatre. Should they so decide the work will be completed before next season.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Jefferson De Angelis April 26 in The Jolly Musketeer; large house pleased. The Little Minister 27. Henrietta Crosman in One of Our Girls 28 pleased good audience. The Christian 1; fine performance to capacity. Bowery Burlesquers 2; fair business. The Span of Life 3, 4. A Bunch of Keys 5. Wills Brothers in Two Old Cronies, In Atlantic City, and Bosom Friends 7-9. Ole Olsen 12. The Mikado (local) 17, 18. The Village Postmaster 19. Jeffries-Sharkey pictures 23.——ITEM: Business has been so good in this city that Manager Mishler will keep the theatre open until June.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; H. R. Long, manager): Louis Mann and Clara Lipman in The Girl in the Barracks April 26 to good audience. Daniel Sully in The Parish Priest 28 to good business. James Young in Lord Byron 2; poor house; deserved better.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): The Paiges 23-28 to fair business. Repertoire: Two Nights in Rome, Rip Van Winkle, What Happened to Brown, A Celebrated Case, La Belle Marie, A Soldier of France, A Box of Cash, and Escaped from the Law. Sawtelle Dramatic co. 30-5.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, manager): The Peasant Princess (local) April 27; large and pleased audience. Kellogg Concert co. 28; fair audience. The Peasant Princess was repeated 30 and again pleased.——ITEMS: Manager Orr closed house 30 after having played more and better attractions than were ever seen here.—Sapho booked for 30, did not appear, but Manager Orr was equal to the occasion by repeating The Peasant Princess on short notice.—Pat McGady, dance and sketch artist, is home for the Summer.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Daniel Sully in The Parish Priest to S. R. O. April 27. James Young 3. The Christian 11. Annie Russell 19.——GRAND OPERA HOUSE (M. H. Burgunder, manager): Little Irene Myers finished a week 28 to fair business, giving latter half of week The Rocky Mountain Waif, The Burglar, and The Shadow Detective. The Paiges opened for a week 30, with good company and vaudeville much above average, producing first half of week A Soldier of France, La Belle Marie, and Rip Van Winkle.

FRANKFORD.—MUSIC HALL (William B. Allen, manager): Manhattan Burlesquers April 26-28; co. and performance good; business fair. J. K. Toole in Rip Van Winkle and The Gipsy German 30-2 pleased large audiences. Deshon Opera co. 7-12.——ITEM: The trunks of the Manhattan Burlesquers were seized at Wilmington, Del., 25, on a claim of the Central Railroad of New Jersey for $107.04. The members of the co. agreed to set aside the receipts of their performance at Frankford to meet the bill and were allowed to take the trunks.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Louis Mann and Clara Lipman in The Girl in the Barracks drew a good house April 26 and kept the audience in paroxysms of laughter. The Span of Life 30; fair house. The Bewery Burlesquers 1; fair business; specialties good. The Christian 2. Cameron Clemens Repertoire co. opened for three nights 3 to good business. The King Dramatic co. 7-12.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Boston Festival Orchestra April 26; to fair business; appreciative audience. Mask and Wig Club, U. of P., 28 to large and pleased audience. High School Students 27 in The School Mistress to a good sized and pleased audience. The Lilliputians in Fairyland 30, 1; fair sized audiences. Booth's Ten Nights in a Barroom 2; good sized appreciative audience. Kellar 3.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): The Little Minister April 28. The Christian 30. Isham's Octoroons 1 canceled. Bowery Burlesquers 3. A Bunch of Keys 4. The Span of Life 5. Ole Olson 10. The Queen of Chinatown 11.——OPERA HOUSE (J. G. Ellis, manager): Jefferson De Angelis in The Jolly Musketeer 27; good house; excellent performance. Fanny Rice 3.

PITTSTON.—MUSIC HALL (C. C. King, manager): Sawtelle's Dramatic co. April 23-28; fair performance and business. Plays presented: The Victorian Cross, A Country Courtship, Lost at Sea (The Unknown), May Blossom, On the Hudson, A Daughter of the Mine, A Wife's Victory, Across the Continent, Chattanooga in '61, and The Midnight Flood. The Paiges 7-12.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Deshon Opera co. began a week's engagement April 30 in Fra Diavolo to good business. The repertoire for rest of week: La Mascotte, The Chimes of Normandy, Said Pasha, Olivette, The Bohemian Girl, and Giroflé-Girofla. The co. seems to please, although the chorus lacks sufficient male voices. Ten Nights in a Bar Room 8. Mama's Pet 17.

YORK.—OPERA HOUSE (B. C. Penta, manager): The Span of Life to fair house April 26. Louis Mann and Clara Lipman in The Girl in the Barracks 30; good audience; laughable performance. Joseph Coyne, a favorite here, was heartily applauded. The Christian 3. Fanny Rice (ushers' benefit) 4.

DU BOIS.—FULLER'S OPERA HOUSE (A. P. Way, manager): Klark-Scoville co. opened for a week April 30, presenting All a Mistake to S. R. O.; co. well balanced; attendance good. Other plays: The Circus Girl, A Country Kid, Across the Trail, A Wonderful Woman, and The Wyoming Mail.

WASHINGTON.—LYRIC THEATRE (F. R. Hallem, manager): The Limited Mail April 27; fair performance; good business. Mlle. Fifi 30; satisfactory production; large house. Humpty Dumpty 7. Ole Olson 8. Diamond Brothers' Minstrels 16. The Span of Life 19.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. C. Thompson, manager): Vermont (local) April 26, 27 to large audiences. Mr. and Mrs. Mallory deserve great credit for the excellent manner in which the drama was produced. This ends the local season.

JEANNETTE.—BYERS THEATRE (F. Fitzsimmons, manager): Season closed.——ITEM: Mr. Byers, owner of Byers Theatre, will enlarge the stage and make many needed improvements during the Summer.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): The Christian to S. R. O. April 27; audience pleased. Diamond Brothers' Minstrels 1; good business; co. poor. Eight Bells 2; big house; audience pleased.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): The Limited Mail pleased a good house April 28. The Cherry Pickers 26 and Corinne 27 did not appear. Diamond Brothers' Minstrels 12.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. W. Aiken, manager): Joshua Simpkins April 26; fair house. Bowery Burlesquers 30; good house; excellent co. Deshon Opera co. 7-12.

LATROBE.—SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Ole Olson 4 will close the season. During the Summer the Opera House will be renovated and re-frescoed and new scenery will be added.

KANE.—LYCEUM (A. B. Cohn, manager): Diamond Brothers, minstrels April 30; large audience. Kellar 4. Gorton's Minstrels 15.——OPERA HOUSE (George H. Verbeck, manager): What Happened to Jones 1; pleased audience. Sapho 11.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): A Hot Old Time April 19 pleased a large audience. Sapho 20; first-class performance; large audience. Fanny Rice 2. Bowery Burlesquers (return date) 4.

MERCER.—ORR'S OPERA HOUSE (Charles T. Byers, manager): Diamond Brothers' Minstrels 10. Kellar 11. What Happened to Jones 16. Westminster Glee Club 18. Phillips' U. T. C. under canvas 8.

TARENTUM.—OPERA HOUSE (A. C. Gilliland, manager): Damon and Pythias April 28; large audience. What Happened to Jones 3 canceled. The Span of Life 15 changed date to 22.

SHARON.—MORGAN GRAND OPERA HOUSE (J. Elmer Grimm, manager): Human Hearts pleased a fair audience April 28. Eight Bells 30; large audience; pleasing performance.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): Sapho April 28; good performance; small house. Ten Nights in a Bar Room 30; fair house and performance. Season closed.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Henrietta Crosman in One of Our Girls 1; good performance; business fair. Wills Brothers' co. 3-5.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Toll Gate Inn (return date) April 30; fair business. Eight Bells to fair house 3. Kellar 5. Klark-Scoville co. 9-11.

BELLE VERNON.—PEOPLE'S THEATRE (E. C. Baird, manager): The Cherry Pickers April 21; good performance; good business. The Span of Life 11.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Sapho 1, with Sylvia Lyndon as Fanny Legrand, and Walter Hodges as Jean Gaussin, was well received; attendance good. James O'Neill 9.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): What Happened to Jones April 30; good house; audience pleased. Sapho 3.

MEADVILLE.—ACADEMY OF MUSIC (O. A. Hempstead, manager): Diamond Brothers' Minstrels 2; fair business; satisfaction given. Kellar 8.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, manager): A Gay Farmer 10. What Happened to Jones 17.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): A Day and a Night April 28; performance excellent; fair house.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): James Young in Lord Byron April 28; fair business; delighted audience.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): The Span of Life April 27; medium business. The Donesettas made a hit.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): The Queen of Chinatown April 30; fair business; co. good.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): Brady's Sapho April 30; light attendance. Eight Bells 4. Macauley-Patton co. 7-12.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): Ole Olson gave good satisfaction to good house. The Span of Life 16.

CARLISLE.—OPERA HOUSE (Markley and Appel, lessees; E. H. Carpenter, manager): Because She Loved Him So 3 closed the season.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): The Christian April 28. Eight Bells 1; pleased audience.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Waite, manager): Sapho April 26; fair business; good co. The Queen of Chinatown 4 canceled.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Sapho 1, 2; fair business. Nellie Elting's Sapho deserves special mention.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreave, manager): Irwin Brothers' Burlesquers April 28; fair house. Joshua Simpkins 4.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): The Queen of Chinatown 1; small audience; performance good.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): Dark.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): Dark.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): Gorton's Minstrels 9.

MANSFIELD.—OPERA HOUSE (H. M. Griggs, manager): Dark.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): Leon Herrmann 3.

CAMBRIDGE SPRINGS.—SAYLES OPERA HOUSE (A. H. Drake, manager): Dark.

RHODE ISLAND.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Chaplain John H. Chidwick, of the "Maine," lectured to crowded house 1. O'Hooligan's Wedding 8.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): D'Ormond-Fuller co. opened April 30 for a week in The Musketeers. Sapho 17 will close the season.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Julia Morrison in A Day of Reckoning April 30-2 to crowded houses; satisfactory performances.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): O'Hooligan's Wedding 3 pleased a light house. D'Ormond-Fuller co. 7-12.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The Frankie Carpenter co. closed a successful week April 28. A Trip to Chinatown 8.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): De Wolf Hopper April 30 in The Charlatan to capacity; excellent performance. The Telsons 1-5. The Country Girl, The Prisoner of Algiers, My Uncle from Japan, and Hearts of Gold.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): The Myrkle and Harder co. April 23-28 opened to full house in The Hoosier Heroine, followed by The Sultan's Daughter, For His Sister's Sake, and The Engineer. Co. disbanded here, canceling 27 and 28. Redmond Dramatic co. 30-5.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Pauline and Carnivaux, hypnotists, April 30-5.

DEADWOOD.—OPERA HOUSE (Thomas Whittaker, manager): Dark.

LEAD CITY.—MINER'S UNION OPERA HOU

large audience.——ITEM: The New Auditorium Summer Garden will open 7. The co. engaged by Manager Schwarz will be known as the Columbia Stock co., and is composed of the following: James Rentfrow, Louis Heck, W. H. Van Etten, Guy Hotner, Horace Noble, George Whitleaf, Helen Myrtle, Mabel Eckert, Tessie Lorraine, and Amy Paige. The season is to last twelve weeks, with a change of bill semi-weekly. The repertoire will consist of comedies with specialties between acts. W. V. LYONS.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Emma Nevada Concert co. April 26; well filled house; appreciative audience.

DALLAS.—OPERA HOUSE (George Anzy, manager): Emma Nevada Concert co. April 24; big business.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Jean Howison will lecture on Robert Burns 3.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Dark.——NEW GRAND THEATRE (M. E. Mulvey, manager): Harry Corson Clarke in What Happened to Jones 26-28 to large houses. This is the third visit of the play to this city, and it seems to be only in its youth, judging by its drawing and pleasing powers. Mr. Clarke is always popular here. Georgia Cooper also made a hit.——ITEM: Mrs. Harry Corson Clarke came from California to meet Mr. Clarke here, and will remain while the company are doing the Colorado provinces. She will then join Mr. Clarke in Denver, where the co. will close.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Harry Corson Clarke in What Happened to Jones April 25 pleased a good house.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Quo Vadis to large houses April 23; performances well received. The Evil Eye 4.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Scalchi Concert co. April 27; good business. At the White Horse Tavern 3; large and pleased audience. Just Before Dawn 5. Ralf Ralster Daister, by students U. V. M., 9. The Prince of Egypt (local) 10-12. Daniel Sully 14.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): A Black Sheep April 26 to good house. At the White Horse Tavern 2 to fair house; co. excellent. The American Girl 14. Pat Maloney's Irish Visitors 24.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): The Heart of Maryland April 27; S. R. O.; audience pleased; receipts $655. A Prince of Egypt (local) 28-30; fair business. 'Way Down East 4.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): At the White Horse Tavern 4. Just Before Dawn 12. Daniel Sully 16. Mary Howe Laird Concert co. 18.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): A Black Sheep April 24; good house; pleased audience; Scalchi Concert co. 28; S. R. O.; fine performance.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Graham's Blackville Society 9.——MUSIC HALL: Choral Union Music Festival April 25-27; fair patronage.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): Andrews Opera co. 10, 11. The American Girl 12.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): At the White Horse Tavern to fair business 1.

FAIR HAVEN.—POWELL'S OPERA HOUSE (John Powell, manager): Edison's Moving Pictures 9. Pat Maloney's Irish Visitors 15.

VIRGINIA.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): Herald Square Opera co. 4, 5; business good; performances fair. Spooner Dramatic co. opened 30 to fair business. Primrose and Dockstader's Minstrels under canvas 7.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Herald Square Opera co. April 30-3 in Said Pasha, Fra Diavolo, and Olivette, to fair but appreciative audiences. A Poor Relation 25. Primrose and Dockstader's Minstrels under canvas 8.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsch, managers): Herald Square Opera co. April 25, 26 to pleased audiences. Spooner Dramatic co. 30-5.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): The Boston Festival Orchestra April 29; good house and performance.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Children of the Ghetto pleased small audience April 26. Spooner Dramatic co. 7-12.

PORTSMOUTH.—Primrose and Dockstader's Minstrels, under canvas, 2; large and appreciative audience.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Children of the Ghetto to fair house April 27, 28; performances good. De Wolf Hopper 3.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Pudd'nhead Wilson April 23; good co. Burr McIntosh, the new Pudd'nhead, follows closely the character as created by the Mayos. Willie Collier in Mr. Smooth 26, 27; good business; play well presented by an excellent co. Fisk Jubilee Singers 29. Have You Seen Smith 2.

SEATTLE.—THEATRE (J. P. Howe, manager): Willie Collier in Mr. Smooth April 22-24; excellent performances; crowded houses.——THIRD AVENUE THEATRE (W. M. Russell, manager): Have You Seen Smith 22-28; fair houses.

TACOMA.—LYCEUM THEATRE (G. Harry Graham, manager): On the Suwanee River April 27, 28; good performances; good houses.——TACOMA THEATRE (L. A. Ming, resident manager): Dark.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. R. Morrison, manager): Knobs o' Tennessee April 23 pleased a large house.

WALLA WALLA.—THEATRE (Charles Van De Water, manager): The Republic (local) April 27, 28; S. R. O.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE Charles A. Feinler, manager): Corinne in The Little Host April 26 to fair business. Why Smith Left Home 27; light business. Fanny Rice 1; good business. James O'Neill 7. Black Patti's Troubadours 9.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Ole Olson 26-28; light business. Arnold Stock co. 7-12.——ITEM: The Corinne co. closed here and had a benefit 28, through the courtesy of Manager Feinler, raising money enough to take them to New York.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Carroll Comedy co. April 26-28 in Shadows of a Great City, A Noble Outcast, and Rip Van Winkle; performances good; fair houses.

WISCONSIN.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Davidson Stock co. (return engagement) April 23-28 to large audiences in The Sultan's Daughter Check, The Irish-American, Love and Law, The Hand of Fate, The Two Orphans, and My Mother-in-Law. So many were turned away 28 that the co. stayed over and played to S. R. O. 30. The Village Postmaster 3. The Three Musketeers 6. A Texas Steer 14.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): A Wise Woman April 27 pleased fair sized house. Phinney Band 28; good concert to good business. Muldoon's Picnic 30; small audience. Other People's Money 1; fair house. Sun's Minstrels 4.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Faust April 27 was very well presented, Genevieve Kane as Marguerite was especially good. Devil's Auction 28; good business. Specialties exceptionally good. Who Is Who 30. A Texas Steer 2. Willie Collier 11. Murray and Mack (return date) 23.

WAUSAU.—GRAND OPERA HOUSE (C. S. Cone, manager): A Texas Steer 7.——ALEXANDER THEATRE (Harry B. Sutherland, manager): A Spring Chicken to pleased audience April 28. Mahara's Minstrels 12.——COLUMBIA THEATRE (Harry B. Sutherland, manager): A Spring Chicken to large business 29. Mahara's Minstrels 13.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (F. R. Haber, and H. R. Potter, managers): Slayton's Jubilee Singers April 26 delighted a good house. Sun's Minstrels 30 pleased a small audience. Other People's Money 5. Davidson Stock co. 7-12. Mahara's Minstrels 21.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): McCarthy's Mishaps April 28; large business; fair performance. Other People's Money 3. A Texas Steer 8. Belle Archer 12. The Air Ship 14. Murray and Mack (return date) 16. Faika 19. Vernon 24-26.

ASHLAND.—GRAND OPERA HOUSE (W. F. Seeger, manager): Lewis Morrison's Faust drew a full house April 28; performance excellent. Erroll Dunbar as Mephisto deserves special notice. Who Is Who 2. A Texas Steer 4. Quo Vadis 9. A Spring Chicken 12. Other People's Money 14.

BARABOO.—THE GRANDE (F. E. Shults, manager): Harry Shannon co. closed week's engagement April 28, fills last part of week; Paradise Regained, Former Allen, The Prince of Liars, and Nobody's Fool. Quo Vadis 3. The Three Musketeers 4.

GREEN BAY.—OPERA HOUSE (J. B. Arthurs, manager): A Spring Chicken to a large house April 26; pleasing performance. Sun's Minstrels 28 pleased fair business. Other People's Money 4. A Texas Steer 10. A Contented Woman 14.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Katie Putnam in A Texas Steer April 27; good business; delightful performance. Other People's Money 30; pleased well but drew poorly. The Three Musketeers 5.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Wilson Theatre co. April 26-28 in Woman vs. Woman, Credit Lorraine, and vaudeville, to poor business. Carpenter's Quo Vadis 4.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stussy Brothers, managers): Beach and Bowers' Minstrels to small business April 27. A Texas Steer pleased good audience 1.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Other People's Money April 28; fair house. Carpenter's Quo Vadis to a fair house 1. Mahara's Minstrels 7.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): A Spring Chicken April 23; good house. Other People's Money 2 pleased a large audience.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Davidson Stock co. opened for a week April 30, presenting Check to S. R. O.; co. good. A Texas Steer 8. The Air Ship 11. Chicago Opera co. 21.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Carpenter's Quo Vadis April 29, 30; full houses; performances excellent. Sun's Minstrels 6.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): Richards and Pringle's Georgia Minstrels April 27; performance and business fair. The Air Ship 7.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): A Spring Chicken 1. The Air Ship 3; Carpenter's Quo Vadis 8.

MERRILL.—BERARD OPERA HOUSE (P. E. Berard, manager): Quo Vadis 7. Slayton Jubilee Singers 11. Mahara's Minstrels 14.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, manager): Sun's Minstrels April 27 pleased a good house. Vernon, hypnotist, 3-5.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Sun's Minstrels April 29; crowded house. Other People's Money 5.

LA CROSSE.—THEATRE (J. Strasilipka, manager): A Texas Steer April 28 pleased medium audience.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Clara Mathes co. April 24-28 in The Legion of Honor, Always on Time, The Queen of Hearts, East Lynne, and Ten Nights in a Barroom pleased big business.——MANAGER OPERA HOUSE (William Marquardt, manager): Nashville Students 5.

CANADA.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Browne, manager): Frank Daniels in The Ameer April 26, 27; large business. Blanche Walsh and Melbourne MacDowell 30-1 canceled. White's Faust 4, 5. At the White Horse Tavern 7, 8. Mrs. Langtry 16.——GRAND OPERA HOUSE (Joseph Frank, manager): Edward Harrigan in Old Lavender and Nugent the Rubber 25-27; excellent performance.——ITEMS: The generosity of the theatrical profession is again shown by the aid offered to the sufferers of the great fire that occurred here 26, when 3,000 homes, besides most of the factories, were burned, the damages being about $20,000,000, and 20,000 people rendered homeless. Porter J. White offered a good part of the receipts of his performances. Mrs. Langtry 16 has signified her intention to give the entire receipts of her performance. P. J. Twoomey, of Nixon and Twoomey, scenic artists, who decorated the Russell Theatre, has sent his check for $25 to the local relief fund.

WINNIPEG.—THEATRE (C. P. Walker, manager): The Three Musketeers April 24, 25; co., headed by Harry Glazier, gave commendable performances. Pudd'nhead Wilson 4. Willie Collier 7, 8. Queen Esther (local) 10, 11. West's Minstrels 19. On the Suwanee River 23, 24. Kellar 28. Ward and Vokes 29, 30.——GRAND (W. H. Seach, manager): Harry Lindley co. closed a three weeks' engagement April 28 to fair business, leaving 29 for Fort William, Ont., and Sault Ste. Marie, Mich. Wargraph with Somers family in vaudeville, opened for a week 30.——ITEMS: Manager Walker left April 28 for New York to book attractions for the Red River Valley circuit next season.—Clarence Spence, stage-manager of Winnipeg, was married April 30 to Mabel Northrop, of Winnipeg.—Mr. McAllister, of Chicago, is in the city arranging for the production of Queen Esther.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Valentine Stock co. in The Lady of Lyons, Bootle's Baby, Young Mrs. Winthrop, and The Jilt April 24-28; big business; excellent performances. The scene at the closing of the co's engagement was one of intense enthusiasm. The record made by the co. has never been surpassed here. During the co.'s stay thirty different plays have been presented and over 100 performances given. The good work done by all the members of the co., together with the high class of plays presented, marks the engagement as a memorable one. Town Topics opened for three nights 30; business and performance fair. Shea-McAuliffe co. 3-5. Jessie Harcourt co. 7-12. Side Tracked 14-16. W. S. Harkins will open his Summer engagement here 21 in Sowing the Wind.

HAMILTON.—GRAND OPERA HOUSE (A. R. London manager): The Telephone Girl April 23; first-class performance; large audience. Walsh-MacDowell co. 25 canceled. Rose Melville in Sis Hopkins 30, 1; good performances; good business. El Capitan 2; satisfactory performance; good business. Chauncey Olcott 9.

CHATHAM.—GRAND OPERA HOUSE (James F. Cairns, manager): Professor O. J. Kleinmeyer, of Cincinnati, pianist, assisted by local talent, to crowded house April 27.——ITEM: James F. Cairns, our new manager, secured control of the theatre 30, and contemplates a complete renovation of the house at once.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Jere McAuliffe closed a most successful two weeks' season April 28. Town Topics 6.——ITEM: The Valentine Stock co. will open here Sept. 24 for three months, playing outside towns during other bookings in that time.

WOODSTOCK.—OPERA HOUSE (W. D. Emerson, manager): Paul Cazeneuve in Cyrano de Bergerac 7 (attaches' benefit) postponed on account of non-completion of scenery.

LINDSAY.—ACADEMY OF MUSIC (Fred Burke, manager): South African Choir April 27; superior performance; slim house. A Tour Around the World 10. White's Faust 11.

ST. THOMAS.—NEW GRAND OPERA HOUSE (R. A. McVean, manager): Dark.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): El Capitan 3.

SIMCOE.—OPERA HOUSE (C. A. Austin, manager): Porter J. White in Faust April 19; large and pleased audience.

KINGSTON.—VICTORIA THEATRE (J. W. Fralick, manager): Porter J. White in Faust April 30; good performance; fair house.

LONDON.—OPERA HOUSE (A. E. Roote, manager): Rose Melville in Sis Hopkins 2 to good business. The star was well supported by a good co.

OSHAWA.—OPERA HOUSE (J. W. Horsberry, manager): Porter J. White in Faust April 24 pleased a fair house. South African Choir 26.

COBOURG.—VICTORIA OPERA HOUSE (Charles H. Simmons, manager): Cyrano de Bergerac 16.

BERLIN.—OPERA HOUSE (George O. Philip, manager): Cyrano de Bergerac 9.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Cyrano de Bergerac 8.

PETROLEA.—VICTORIA OPERA HOUSE (H. Smiley, manager): Golden Hair (local) 11.

(Received too late for Classification.)

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, manager): Season closed with Opie Read April 24 in An Evening of Story Telling.——GLENWOOD PARK THEATRE: Griffith, hypnotist, pleased a large audience 23. Regular season will open 7.

MANAGER BRIGHAM LEASES THE GILLIS.

E. S. Brigham has leased the Gillis Theatre, Kansas City, Mo., and will conduct it as a family theatre at popular prices, playing dramas, farce-comedies, minstrels, etc. Ten thousand dollars will be spent on the Gillis, and the alterations and improvements will make it one of the best equipped theatres in the West. The seating capacity will be increased to accommodate more than two thousand persons. This centrally located theatre will be under personal direction of Mr. Brigham, who will make it one of the best advertised theatres in the country, using methods of advertising in a liberal way. Mr. Brigham may be addressed at 260 Clark Street, Chicago, until May 15, after which date he will have his office at Room 2, 1358 Broadway, New York, for the Summer. He is also lessee of the Grand Opera House, Hot Springs, Ark., which will be remodeled and enlarged for next season.

☞ *Johnstown, Pa., pop. 42,000. Business, all lines booming. Good open time, Johnstown Opera House.*

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BARREL OF FUN: Monroe, Ia., May 8, Prairie City 9, Atley 10, Pella 11, Evans 12.
A BLACK SHEEP: Lawrence, Mass., May 9.
A BREEZY TIME (Eastern): Fitz and Webster, mgrs.): Rockland, Me., May 8, Belfast 9.
A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Houghton, Mich., May 9, Calumet 10, Marquette 11, Marinette 12, Green Bay 14.
A DAY OF RECKONING (Julia Morrison): Boston, Mass., May 7-12, New York city 14-19.
A GRIP OF STEEL (W. J. Fielding, mgr.): Chicago, Ill., May 14-19.
A HOT OLD TIME (Western; E. A. Braden, mgr.): Frankfort, Ind., May 8.
A MAN OF MYSTERY (E. N. McDowell, mgr.): Dayton, O., May 7-9.
A PAIR OF BLACK EYES (Betts and Losee, mgrs.): Paterson, N. J., May 7-9, Mystic, Conn., 10, Jewett City 11, Moosup 12.
A POOR RELATION (Fred G. Berger, mgr.): Mansfield, O., May 8, Canton 9, Akron 10, Warren 11, Youngstown 12, Newcastle, Pa., 14, Rochester 15, East Liverpool, O., 16, Steubenville 17, Bellaire 18, Wheeling, W. Va., 19, Marietta, O., 21, Parkersburg, W. Va., 22, Staunton, Va., 25, Charlottesville 26.
A RUNAWAY GIRL: New York city April 23-May 19.
A SPRING CHICKEN (T. M. Jordan, mgr.): Ashland, Wis., May 8, West Superior 9, Duluth, Minn., 10.
A TEMPERANCE TOWN (Richards and Canfield; A. A. Ashley, prop. and mgr.): Brooklyn, N. Y., May 14-26.
A TEXAS STEER: Appleton, Minn., May 8, Marinette, Mich., 9, Green Bay, Wis., 10, Oshkosh 11, Manitowoc 12, Kenosha 13, Racine 14, Waukesha 15, Janesville 16, Streator, Ill., 17, Ottawa 18, Aurora 19, South Chicago 20.
A WHITE ELEPHANT: Shelby, Neb., May 8, Stromsburg 10, Benedict 11.
A WISE WOMAN: Ann Arbor, Mich., May 8, Benton Harbor 9, Huntington, Ind., 10, Fort Wayne 11.
A YOUNG WIFE: Baltimore, Md., May 7-12.
ACROSS THE PACIFIC (Blaney and Vance, mgrs.): Brooklyn, N. Y., May 7-12.
ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.
ALLEN, VIOLA (Liebler and Co., mgrs.): Rochester, N. Y., May 11, 12.
ANDERSON THEATRE (Ed Anderson, mgr.): Manchester, N. H., May 7-12, Laconia 14-19, Lynn, Mass., 21-26.
ARNOLD STOCK (J. F. Arnold, mgr.): Wheeling, W. Va., May 7-12, Fairmount 14-19, Cumberland, Md., 21-26.
AT THE WHITE HORSE TAVERN (Frank M. Norcross, mgr.): Ottawa, Ont., May 7, 8, Brockville 9, Montreal, Can., 10-12, Ogdensburg, N. Y., 14, Watertown 15, Rome 16, Auburn 17, Geneva 18, Ithaca 19.
AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Muncie, Ind., May 7-9, Kalamazoo, Mich., 10-12, Chicago, Ill., 13—indefinite.
BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): New Orleans, La.—indefinite.
BEN HUR: New York city Nov. 29-May 12.
BINGHAM, RALPH: Brinkley, Ark., May 8, Tuxora 9, Columbus, Ky., 10, 11, Tiptonville, Tenn., 12, 13, Dyersburg 14, Mayfield, Ky., 15, Cadiz 16, Providence 17.
BLAIR, EUGENIE (Henri Gressitt, mgr.): Cleveland, O., April 16—indefinite.
BORDERSIDE: New York city April 30—indefinite.
BROADWAY TO TOKIO (Sire Bros., mgrs.): Boston, Mass., May 7-12.
CARROLL COMEDY: Elkins, W. Va., May 7-12, Thomas 14-19.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.
CHAPMAN-WARREN (Earl P. Adams): Bainbridge, Ga., May 7-9, Valdosta 10-12, Waycross 14-16, Fitzgerald 17-19, Tipton 21-23.
CHASE-LISTER THEATRE: Cedar Rapids, Ia., May 7-19.
CHESTER, ALMA (O. W. Dibble, mgr.): Poughkeepsie, N. Y., May 7-12.
CLARKE, CRESTON (H. W. Storm, mgr.): Philadelphia, Pa., April 16-May 26.
CLARKE, HARRY CORSON (What Happened to Jones): Denver, Col., May 7-12.
CLARKE AND WOOD: Coldwater, Mich., May 7-12, Battle Creek 14-19, Flint 21-26.
COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—indefinite.
COOK-CHURCH STOCK (H. W. Taylor, mgr.): Hoboken, N. J., May 7-12, Newbury, N. Y., 14-19.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Chicago, Ill., May 7-12.
DALRYMPLE COMEDY: Canton, Ill., May 7-12, Monmouth 14-19, Ft. Madison, Ia., 21-26.
DARKEST RUSSIA (Edwin C. Jepson, mgr.): Buffalo, N. Y., May 7-12.
DAVIDSON, FRANK: Hubbard, O., May 7-9.
DAVIDSON STOCK: Fond du Lac, Wis., May 7-12.
DE TOURNEY, MADAME (S. T. Ferry, prop.): Council Bluffs, Ia., May 12, 13, Kansas City, Mo., 14-19, Lead, S. D., 26-28.
DAVIS AND ST. GEORGE DRAMATIC CO; Turner's Falls, Mass., May 7-9.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.
DREW, JOHN (Charles Frohman, mgr.): Denver, Col., May 14-19.
EIGHT BELLS: Hornellsville, N. Y., May 8, Elmira 9, Canandaigua 10, Geneva 11, Auburn 12.
ELROY STOCK (E. S. Brigham, mgr.): Woonsocket, R. I., May 7-12.
EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 25—indefinite.
EWING-TAYLOR: Fayetteville, Ark., May 7-12, Sedalia, Mo., 14-19, Louisiana 21-26.
FAUST (Porter J. White): Orillia, Can., May 14, Collingwood 15, Barrie 16, Owen Sound 17, Goodrich 18, Petrolea 19, Detroit, Mich., 20.
FERRIS COMEDIANS (Dick Ferris, mgr.): Streator, Ill., May 7-12, Rockford 14-19, Madison, Wis., 21-26.
FOGG'S FERRY (C. E. Callahan, mgr.): Grand Rapids, Mich., May 6-9, Toledo, O., 10-12, Detroit, Mich., 14-19.
FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—indefinite.
FOWLER-PERKINS STOCK: Durand, Wis., May 7-12.
FROHMAN, CHAS., LONDON COMEDIANS: Hartford, Conn., May 9, New Haven 11.
FRAWLEY STOCK: Los Angeles, Cal., April 16-May 19.
FROHMAN, DANIEL, STOCK: Washington, D. C., May 7-12.
GASKELL'S STOCK: Pt. Huron, Mich., May 7-12.
GILMORE, BARNEY (Kidnapped in New York): Milwaukee, Wis., May 6-12, St. Paul, Minn., 14-19, Minneapolis 21-26.
GILLETTE, WM. (Chas. Frohman, mgr.): New York city Nov. 6—indefinite.
GOODWIN, NAT C. (George J. Appleton, mgr.): Columbus, O., May 8, Toledo 9, Detroit, Mich., 10-12, Kansas City, Mo., 14, 15, St. Joseph 16, Lincoln, Neb., 17, Omaha 18, 19, Denver, Col., 21-24, Salt Lake, U., 26.
GORMAN AND FORD STOCK: West Concord, Vt., May 7-12.
GRAND STOCK (D. H. Hunt, mgr.): Indianapolis, Ind.—indefinite.
HACKETT, JAMES K. (Daniel Frohman, mgr.): New York city March 6—indefinite.
HARCOURT, JESSIE (Chas. K. Harris, mgr.): St. John, N. B., May 7-12, Halifax, N. S., 14-19.
HAVE YOU SEEN SMITH (Thos. H. Davis, mgr.): Butte, Mont., May 5-7, Anaconda 9, Great Falls 10, Bozeman 12, Livingston 14, Miles City 15, Glendive 16, Dickinson, N. D., 17, Bismarck 18, Fargo 19, Wahpeton 21, Fergus Falls, Minn., 22, St. Cloud 23.
HEARTS ARE TRUMPS (Charles Frohman, mgr.): New York city Feb. 21-May 12.
HELLO, BILL (J. J. Rosenthal, mgr.): Minneapolis, Minn., May 7-12.
HER MAJESTY (W. A. Brady, mgr.): Plainfield, N. J., May 14.
HOLDEN STOCK: Toledo, O., April 23—indefinite.
HOPKINS STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.
HOWARD-DORSET: Lafayette, Ind., May 7-12.
HUMAN HEARTS (W. E. Nankeville, mgr.): Jersey City, N. J., May 7-12.
HUMPTY DUMPTY (James B. Dixon, mgr.): Detroit, Mich., May 7-12.
IRVING, HENRY: Milwaukee, Wis., May 7-9, Philadelphia, Pa., 10-12, Harlem, N. Y., 14-19.
IRWIN, MAY (M. L. Sire, mgr.): Toledo, O., May 12.
JUST BEFORE DAWN (Lincoln J. Carter, prop.): Montreal, Can., May 14-19.
KING DRAMATIC (Nathan Appel, mgr.): Harrisburg, Pa., May 7-12.
KLARK-SCOVILLE (Nep Scoville, mgr.): Johnsonburg, Pa., May 7-9, Warren 10-12, Warsaw, N. Y., 14-19.
KLINE-HEARN (Sol Brannig, mgr.): Yonkers, N. Y., May 7-12.
LANGTRY, MRS. (Chas. Frohman, mgr.): Boston, Mass., May 7-12, Toronto, Can., 14, 15, Montreal 17-19.
LEYBURN'S BON TON (Frank B. Shulters, mgr.): Jamestown, N. Y., May 7-12, Erie 14-19.
LYCEUM CO. (Shipman): Moncton, Me., May 8, Amherst, N. S., 10, Pictou 12, Charlottetown, P. E. I., 14, St. John, N. B., 16-18.
MACAULEY-PATTON: Bradford, Pa., May 7-12, Williamsport 14-19.
McAULIFFE, JERE: Fredericton, N. B., May 7-12.
McCARTHY'S MISHAPS: Alpena, Mich., May 7, 8, Oscoda 9.
McCARTHY, MYLES: Philadelphia, Pa., May 7-12.
MACDOWELL-WALSH: New York city May 7-12.
McFADDEN'S FLATS (Gus Hill, mgr.): Brooklyn, N. Y., May 7-12.
MACK-FENTON STOCK (Wilbur Mack, mgr.): Mt. Clemens, Mich., April 30-May 12, Niagara Falls, N. Y., 14-June 9.
MAKE WAY FOR THE LADIES: Boston, Mass., April 23—indefinite.
MAM'SELLE 'AWKINS (Alfred E. Aarons, mgr.): Philadelphia, Pa., April 23—indefinite.
MAN'S ENEMY (Gus Hill, mgr.): Brooklyn, N. Y., April 30-May 12.
MANTELL, ROBERT B. (M. W. Hanley, mgr.): Newark, N. J., April 23-May 12.
MARKS BROS.: Cornwall, Can., April 30-May 12.
MARLOWE, JULIA (C. H. Dillingham, mgr.): New York city May 7-12.
MAXWELL STOCK (A. A. Mudge, mgr.): Chicago, Ill., April 23—indefinite.
McLVILLE, ROSE: Pittsburg, Pa., May 7-12.
MEYERS, IRENE: Binghamton, N. Y., May 7-12.
MISS HORES (Chas. Frohman, mgr.): Chicago, Ill., April 23-May 12.
MOHAWK, GO-WON-GO: Cleveland, O., May 7-12.
MONROE, CHAS. W. (Frank E. Baker, mgr.): St. Paul, Minn., May 7-12, Minneapolis 14-19.
MULDOON'S PICNIC (Cook, Sewell and George H. Adams): South Bend, Ind., May 8, Indianapolis 10-12, Detroit, Mich., 20-26.
MURPHY, TIM, Hartford, Conn., May 7-12.
MURRAY AND MACK (Jos. W. Spears, mgr.): Bay City, Mich., May 8, Traverse City 9, Manistee 10, Cheboygan 12, Sault Ste. Marie 14, Escanaba 15, Marinette, Wis., 16, Marquette, Mich., 17, Ishpeming 18, Houghton 19.
NEILL STOCK: San Francisco, Cal., April 23—indefinite.
NETHERSOLE, OLGA (Marcus Mayer, mgr.): New York city April 9-May 26.
OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Hamilton, Can., May 9.
OLD SI STEBBINS (Wallace and Gilmore, mgrs.): Detroit, Mich., May 7-12.
O'HOOLIGAN'S WEDDING (Geo. Dupree, mgr.): Pawtucket, R. I., May 7-12.
OUR NEW MINISTER: Fitchburg, Mass., May 9, Springfield 10, Bridgeport, Conn., 11, 12, Boston, Mass., 14-26.
O'NEILL, JAS. (Liebler and Co., mgrs.): Wheeling, W. Va., May 7, Geneva, N. Y., 10.
ON THE SUWANEE RIVER: Walla Walla, Wash., May 8, Spokane 9, Anaconda, Mont., 12, Butte 13-15, Great Falls 16, Helena 17, Livingston 18, Billings 19, Jamestown, N. D., 21, Fargo 22, Winnipeg, Man., 23, 24, Grand Forks, N. D., 25, St. Cloud, Minn., 26.
PEOPLE'S PLAYERS (A. J. Woods, mgr.): New Richmond, Wis., May 7-12, Shell Lake 14-19.
PIKE THEATRE CO. (D. H. Hunt, mgr.): Cincinnati, O.—indefinite.
PUDD'NHEAD WILSON: Fargo, N. D., May 8, Wahpeton 9, Fergus Falls, Minn., 10, Little Falls, 11, St. Cloud 12, Duluth 14, W. Superior, Wis., 15.
QUO VADIS (Alden Benedict's; H. J. Bernard, mgr.): Kendallville, Ind., May 8, Goshen 9, Elkhart 10, Benton Harbor, Mich., 11, Michigan City, Ind., 12.
QUO VADIS (Alden Benedict's; E. C. Summers, mgr.): Chicago, Ill., April 30-May 12.
QUO VADIS (H. H. Brady, mgr.): Winfield, Kan., May 8, Wellington 9, Arkansas City 10, Guthrie, Okl., 11, Oklahoma City 12.
QUO VADIS (F. C. Whitney, mgr.): New York city April 9—indefinite.
REAPING THE WHIRLWIND (J. M. Cooke and W. P. Cullen, mgrs.): Albany, N. Y., May 7-9, Troy 10-12, Paterson, N. J., 14-16, Bridgeport, Conn., 17-19, New York city 21-26.
REDMOND CO., NO. 1: Sioux Falls, S. D., April 30-May 12.
REDMOND CO., NO. 2: Mason City, Ia., May 7-12.
REHAN, ADA: St. Joseph, Mo., May 8, Kansas City 9, 10, Quincy, Ill., 11, Bloomington 12, South Bend, Ind., 14, Grand Rapids, Mich., 15, Bay City 16, East Saginaw 17, Detroit 18, 19.
ROBER, KATHERINE: New Bedford, Mass., May 7-12, Brockton 14-19, Portland, Me., 21-June 2.
ROGERS BROS.: Pittsburg, Pa., May 7-12, Boston, Mass., 14—indefinite.
RUSSELL, DUNBAR AND JAMES: Williamstown, Pa., May 7-12.
SAPHO (EASTERN): Worcester, Mass., May 7-12.
SAPHO, RUSH'S: Lynn, Mass., May 7-9.
SAPHO (J. H. Weir, mgr.): Shelbyville, Ill., May 8, Pana 9, Taylorsville 10, Litchfield 11, Edwardsville 12, Alton 13.
SAPHO (Denver Lyceum Stock co.): Denver, Col., May 6-12, Kansas City, Mo., 14—indefinite.
SAWTELLE DRAMATIC: Wilmington, Del., May 7-12.
SHANNON, HARRY: La Crosse, Wis., April 30-May 12.
SHEARER, TOMMY: Trenton, N. J., May 7-12.
SHIRLEY, JESSIE: Watsonville, Cal., May 7-12, San Jose 14-19, Santa Cruz 21-26.
SHORE ACRES (William B. Gross, mgr.): Holyoke, Mass., May 8, Willimantic, Conn., 9, Bridgeport 10, New Haven 11, Hartford 12, Willimantic 14, Putnam 15, Southbridge, Mass., 16, Fitchburg 17, Gardner 18, Worcester 19.
SKINNER, OTIS: Chicago, Ill., April 23-May 12.
SOTHERN, E. H. (Daniel Frohman, mgr.): Philadelphia, Pa., April 30-May 12.
SPOONER DRAMATIC: Petersburg, Va., May 7-12.
SPOONERS, THE, CECIL AND EDNA MAY: Brockton, Mass., May 7-12, Hartford, Conn., 14-19.
SULLY, DANIEL (Willis E. Boyer, mgr.): Montreal, Can., May 7-12.
TEN NIGHTS IN A BAR ROOM (Will E. Booth): Slatington, Pa., May 8, Bethlehem 9.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis.—indefinite.
THE BELLE OF NEW YORK (George W. Lederer, mgr.): Rochester, N. Y., May 10, 11, Syracuse 12.
THE BURGLAR: New York city May 7-12.
THE CHRISTIAN (Effie Elisler): Easton, Pa., 8, Elizabeth, N. J., 9, Trenton 10, Wilkes-Barre, Pa., 11, Scranton 12, Elmira, N. Y., 14, Ithaca 15, Auburn 16, Utica 17, Schenectady 18, Troy 19.
THE CITY OF NEW YORK: Bridgeport, Conn., May 8, 9.
THE DAIRY FARM (J. H. Wallick, mgr.): Toledo, O., May 6-

E. S. BRIGHAM HAS LEASED THE GILLIS THEATRE,

KANSAS CITY, MO.,

for a long term of years and will spend $10,000 in alterations and improvements, making it one of the most modern and best equipped theatres in the West.

Will play combinations, drama, farce comedy, minstrels, etc. Prices 10c. to 50c., but so arranged that they will make all Kansas City talk for the success and popularity of the Gillis. Matinees Sundays, Wednesdays and Saturdays, and such inducements offered the ladies as will be sure to attract and please them. All attractions open with Sunday matinee. Ten performances each week.

More street car lines now pass the door of the **Gillis Theatre** than any place of amusement in Kansas City; **in fact, more people and street cars pass 5th and Walnut streets (GILLIS THEATRE) each day than any other point in the city.** The people of Kansas City, Kas., Armourdale, Argentine, Rosedale, Westport, Sheffield, etc., and nearly all Kansas City proper can ride direct to the doors of the Gillis on ten different lines for 5 cents without any change of cars, and the few other lines all transfer to cars that run direct to this theatre.

The Gillis will be one of the best and most thoroughly advertised theatres in the West; every local newspaper, all car lines and other methods of advertising will be used with such liberality that is sure to bring results. The theatre will be under my personal management and control, and every effort made to make it one of the best conducted and popular family theatres in the country.

Capacity New Gillis: First floor, 736; second, 364; third, 700; admissions, 500; total, 2200

Population Kansas City and suburbs 300,000.

PROMINENT BUILDINGS NEAR GILLIS THEATRE.

New City Hall, across the street.
Temple R.R. office building, one block.
New County Court House, three blocks East.
New Market House, across the street (visited by thousands of women daily).
New Centropolis Hotel, half block East.
Elks' Club and building, two and one-half blocks.
Midland Hotel (largest in K. C.), two blocks.
New Post Office, four short blocks.
Water Works office building, two blocks.

For time address **E. S. BRIGHAM**, Room 2, 1358 Broadway, **NEW YORK** (200 Clark St., Chicago, until May 15)

MR. AND MRS. ROBERT ROGERS

ROBERT ROGERS, Comedian.

LOUISE MACKINTOSH, Characters and Heavies.

Mr. Rogers is now in the eighth week of his very successful performance of Viscount Montyghal in "The Great Ruby," at the 14th Street Theatre. Miss Mackintosh played Irene Stonehay in Miss Nethersole's recent production of "The Profligate" at Wallack's. They can be engaged jointly for next season.

Address 240 West 46th St., City.

HOPPER, DE WOLF (E. R. Reynolds, mgr.): Washington, D. C., 7-12.
LOUISE BREHANY OPERA: Logan, Utah, May 8, Evanstown, Wyo., 9, Green River 10, Rawlins 11, Laramie 12, Cheyenne 14, Ft. Collins, Col., 15, Central City 16, McCook, Neb., 18, Grand Island 19.
MOROSCO OPERA: Los Angeles, Cal., April 23—indefinite.
NEW YORK IDEAL OPERA: Rochester, N. Y., April 16-May 11, Milwaukee, Wis., 13—indefinite.
NIELSEN, ALICE (Frank L. Perley, mgr.): Providence, R. I., May 7-10, New Haven, Conn., 12.
OLYMPIA OPERA: New Orleans, La., April 23—indefinite.
PACKARD, DAN: Louisville, Ky., May 7—indefinite.
ROBINSON COMIC OPERA (Frank V. French, mgr.): New Bedford, Mass., May 21-26.
STOESSEL OPERA: Milwaukee, Wis., May 7-12.
STRAKOSCH OPERA: Thornton, Ont., April 30-May 26.
THE CASINO GIRL (George W. Lederer, mgr.): New York city March 19—indefinite.
THE EVIL EYE (Sidney R. Ellis, mgr.): San Francisco, Cal., May 7-19.
THE LADY SLAVEY: Boston, Mass., April 23—indefinite.
THE TELEPHONE GIRL: Providence, R. I., May 7-12, Baltimore, Md., 14-19, Philadelphia, Pa., 21-26.
THREE LITTLE LAMBS: Philadelphia, Pa., May 7-19.
WILBUR OPERA: Newark, N. J., April 16-June 2.
WILSON, FRANCIS: Washington, D. C., May 21-26.

VARIETY.

AMERICAN BURLESQUERS (W. B. Watson, mgr.): Chicago, Ill., May 7-21.
AMERICAN MUTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—indefinite.
BEHMAN SHOW: Buffalo, N. Y., May 7-12.
BON TON BURLESQUERS: Philadelphia, Pa., May 7-12.
BOWERY BURLESQUERS (Hurtig and Seamon, mgrs.): Cincinnati, O., May 7-12.
BRUNS AND NINA: Sioux Falls, S. D., April 30-May 12, Des Moines, Ia., 14-19, Dubuque 21-26.
CITY SPORTS: Jersey City, N. J., May 7-12.
CRACKER JACKS (Robert Manchester, mgr.): Brooklyn, N. Y., May 7-12, New York city 14-19.
FADS AND FOLLIES (W. E. Bissel, mgr.): Bridgeport, Conn., May 7-9, Hartford 10-12.
GAWLOOLER'S BURLESQUERS: Detroit, Mich., May 6-12.
HIGH ROLLERS: Washington, D. C., May 7-12.
INDIAN MAIDENS: Brooklyn, N. Y., May 7-12.
IRWIN BROS.: Newark, N. J., May 7-12.
JACK, SAM T.: Baltimore, Md., May 7-12.
LITTLE EGYPT BURLESQUERS: St. Louis, Mo., May 7-12.
LONDON BELLES (Rose Sydell): Pittsburg, Pa., May 7-12.
LONDON GAIETY GIRLS: Providence, R. I., May 7-12.
MAJESTICS: Philadelphia, Pa., May 7-12.
MERRY MAIDENS: Milwaukee, Wis., May 7-12.
MONTE CARLO GIRLS: New York city April 23-May 12.
REEVES, AL.: Newark, N. J., May 7-12, Brooklyn, N. Y., 14-19.
ROBIN HOOD BURLESQUERS: Buffalo, N. Y., May 7-12.
TENDERLOIN BURLESQUERS: New York city May 7-12.
TWENTIETH CENTURY: Pittsburg, Pa., May 7-12.
UTOPIANS (T. W. Dinkins, mgr.): Baltimore, Md., May 7-12.
VICTORIA BURLESQUERS: New York city May 7-12, St. Louis, Mo., 14-19.
WEBER AND FIELDS' STOCK: Philadelphia, Pa., May 7-12, Baltimore, Md., 14, 15, Washington, D. C., 16, Buffalo, N. Y., 17, Toledo, O., 18, Indianapolis, Ind., 19, Cincinnati, O., 20, Chicago, Ill., 21-26.
WILLIAMS AND WALKER: New York city May 7-12.
WINE, WOMAN AND SONG: Washington, D. C., May 7-12.

MINSTRELS.

BARLOW BROS.': Seattle, Wash., May 7-12.
DIAMOND BROTHERS': Sharon, Pa., May 8, Greenville 9, Mercer 10, Ellwood City 11, New Castle 12.
GORTON'S: Wellsboro, Pa., May 8, Galeton 9, Ridgway 11, Punxsutawney 12.
NASHVILLE STUDENTS (Rusco and Holland): Rawlings, Wyo., May 7, Rock Springs 8, 9, Ogden, U., 10, American Forks 11, Lehi 12.
PRIMROSE AND DOCKSTADER: Staunton, Va., May 9.
SUN'S, GUS: Hammond, Ind., May 8, Crown Point 9, Hebron 10, Winamac 11, Logansport 12, Plymouth 14, Rochester 15, Peru 16, Ft. Wayne 17, Auburn 18, Waterloo 19.
VOGEL AND DEMING'S (John W. Vogel, mgr.): Joliet, Ill., May 7, Aurora 8, Elgin 9, Belvidere 10, Rockford 11, Freeport 12.
WEST'S, WM. H.: Spokane, Wash., May 7, 8, Anaconda, Mont., 10, Butte 11, 12, Helena 14, Billings 15, Fargo, N. D., 17, Grand Forks 18, Winnipeg, Man., 19, Duluth, Minn., 21, Calumet, Mich., 22, Marquette 24, Sault Ste. Marie 25.

MISCELLANEOUS.

ASCHETAM TRIO AND JOHNSON SWISS BELL CONCERT: New Paris, Ky., May 8, Ridgeville, Ind., 9, Muncie 10, Portland 11, Flwood 12.
BUCKSKIN BILL'S WILD WEST: Memphis, Tenn., May 9.
BUFFALO BILL: Brooklyn, N. Y., May 7-12.
CARRINGTON GREATER AMERICAN: Ouray, Col., May 7, 8, Silverton 9, 10, Telluride 11, 12, Rico 14, Durango 15, 16, Alamosa 18, Creede 19, Del Norte 21, Monte Vista 22, Florence 24, Victor 25, 26.
EDNA AND WOOD: En route through Chili, S. A.
FAY ANNA F.A.: Minneapolis, Minn., May 7-9.
FLINTS, THE: Pittsburg, Kan., May 7-12, Joplin, Mo., 14-24, Davenport, Ia., 25-28.
KELLAR: Pittsburg, Pa., May 7-12.
KNOWLES, THE (Hypnotists): Eagle Grove, Ia., May 7-12, Rutland 14-16, Butte 17-19, Mason City 21-26.
KOSORAH (Max and William Reed, mgrs.): En route through Japan and China.
NASHVILLE STUDENTS (Theatrical): Rock Springs, Wyo., May 8, 9, Ogden, U., 10, American Forks 11, Lehi 12.
PADEREWSKI, IGNACE: New Haven, Conn., May 10.
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THE SHERRYS: Guthrie, Ok. T., 10, Perry, May 11, Ponca City 12, Arkansas City 14.

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LEWIS AND COPELAND'S: Perry, Ok. T., May 7, 8, Garber 9, Billings 10, Tonkawa 11, 12.
McDONALD'S, WALTER J.: Phillipsburg, Kan., May 8, Kensington 9, Smith's Center 10, Lebanon 11, Burr Oak 12.
RHODA ROYAL SHOWS (I. V. Strebig, mgr.): McKeesport, Pa., May 8, Braddock 9, Pittsburg 10, Hempstead 11, West Elizabeth 12.
RINGLING'S: Boston, Mass., May 7-12, Lynn 14, Gloucester 15, Salem 16, Haverhill 17, Manchester, N. H., 18, Lowell 19, Worcester 21.
SAUTELLE, SIG.: Homer, N. Y., May 10, Cortland 11.
WALLACE'S: Columbus, O., May 10.
WELSH BROS.': Reading, Pa., May 7-12.

(Received too late for classification.)

BOHEMIAN BURLESQUERS: Baltimore, Md., May 14-19.
HALL, DON C.: Reedsburg, Wis., May 8, Wanomoc 9, 10, Hillsboro 11.
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The profession and the public are much interested in the future of the dainty little maiden, Maude Fealy, whose sweet face, graceful figure, and freedom from affectation have united in making her a feature of the performance of Quo Vadis. When the dramatic editor of the *Item* saw Miss Fealy at the Irving House, and read all the pleasant things written about her, he asked her how she was affected by so much praise? "It's entirely too much!" she expostuated. "But I'm beginning to get accustomed to it. And I like to keep all the critics say about me and my performance!" During this pleasant interview I had ample opportunity of forming an opinion of Miss Fealy without being influenced by grease-paint, rouge, powder and costume. She has a sweet, expressive face, and a winsome manner. She walked gracefully when she rose to greet me. There is a pleasant absence of affectation, and as she emphasizes naturally, she has evidently studied elocution intelligently. I sincerely hope that the opportunity that Miss Fealy longs for may come. When it does she will be prepared to make the most of it.—Hildebrand Fitzgerald, in the *Philadelphia Item*, April 4, 1900.

BROOKLYN AMUSEMENTS.

SATURDAY, May 5.

To-day brings the season to a close at four of the theatres, two of which retire for the while from the contest in vaudeville, the other two ending the bid for high price patronage; but one of these will remain in the field a few weeks longer offering opera at popular prices.

For the thirty-fifth and final week of its fifth season the Montauk offered The Maneuvres of Jane, which, notwithstanding the completeness of its production and excellent cast, failed to draw a commensurate patronage. Since the opening on Sept. 4 the following stars have filled dates here: Herbert Kelcey, Effie Shannon, Sol Smith Russell, Julia Marlowe, Mrs. Leslie Carter, James K. Hackett, Maude Adams, Francis Wilson, William H. Crane, Clara Lippman, Louis Mann, Julia Arthur, John Drew, Richard Mansfield, Annie Russell, Alice Nielsen, May Irwin, Jerome Sykes, Edna Wallace Hopper, Mrs. and Mrs. W. H. Kendal, Maxine Elliott and Nat C. Goodwin, Anna Held, E. H. Sothern and Virginia Harned. Five bookings were for two weeks each, three plays each continued a fortnight, and thirty-eight played in this order: The Moth and the Flame, The Cuckoo, The Hon. John Grigsby, Colinette, Zaza (two weeks), On and Off, Rupert of Hentzau, The Little Minister, Cyrano de Bergerac (opera), The Girl from Maxim's, Lord and Lady Algy (two weeks), A Rich Man's Son, The Girl in the Barracks, More than Queen, The Tyranny of Tears (two weeks), Why Smith Left Home, The Man in the Moon, The First Violin, Cyrano de Bergerac, Beau Brummel, Dr. Jekyll and Mr. Hyde, Miss Hobbs, The Singing Girl, The Belle of New York, Sister Mary, Chris and the Wonderful Lamp, A Runaway Girl, The Surprises of Love, The Elder Miss Blossom, A White Lie, A Son's Inheritance, When We Were Twenty-one, Papa's Wife, The Song of the Sword, The Sunken Bell, The King's Musketeers, Wheels Within Wheels, and The Maneuvres of Jane. A supplementary season starts in on Monday under the direction of the Castle Square management, which for the first week offers a double bill of Pinafore and Cavalleria Rusticana.

The public apparently resented the vile suggestiveness of Coralie and Co., Dressmakers, judging from the small patronage noted for the closing week at the Columbia, which began its season on Sept. 18. Omitting the Holy Week closure, during the thirty-two weeks intervening James O'Neill, The Bostonians, Willie Collier, Virginia Harned, E. H. Sothern, Denman Thompson, Viola Allen, Henry Irving, Ellen Terry, Julia Marlowe, James K. Hackett, Henry Miller, De Wolf Hopper, Frank Daniels, Francis Wilson, Mrs. Langtry, and Stuart Robson have been starred. Three plays ran a fortnight each, and one was brought back for a filler. Thirty-seven presentations were given in the order noted, Because She Loved Him So (two weeks), His Excellency the Governor, Phroso, The Musketeers, The Smugglers of Badayez, The Serenade, Rob Roy, Robin Hood, The Rounders, The White Horse Tavern, Sporting Life, Mr. Smooth, The Song of the Sword, The Old Homestead, A Stranger in a Strange Land, The Sign of the Cross, The Christian, The Great Ruby, Robespierre, The Merchant of Venice, The Amber Heart, Nance Oldfield, Waterloo, The Bells, Barbara Frietchie (two weeks), Rupert of Hentzau, The Only Way (two weeks), The Rogers Brothers in Wall Street, Round New York in Eighty Minutes, Phroso (return), The Charlatan, The Ameer, Erminie, The Girl from Maxim's, The Degenerates, Oliver Goldsmith, and Coralie and Co., Dressmakers.

The Amphion, which closed the shutters on April 28, opened its doors first on September 18, but there were three separate periods of closure, one of which lasted three weeks. Consequently its actual season covered but twenty-seven weeks, during which Herbert Kelcey, Effie Shannon, James O'Neill, Thomas O. Seabrooke, Francis Wilson, Clara Lippman, Louis Mann, Viola Allen, Tim Murphy, Dan Sully, Adolph Philippe, and Chauncey Olcott were featured. While the booking comprised The Mikado, The Bohemian Girl, The Moth and the Flame, The Musketeers, The Cuckoo, 'Way Down East, A Stranger in a Strange Land, Why Smith Left Home, The White Horse Tavern, Who Killed Cock Robin, Cyrano de Bergerac (opera), Because She Loved Him So, Sporting Life, The Dairy Farm, The Girl in the Barracks, The Man in the Moon, The Christian, The Village Postmaster, His Excellency the Governor, Phroso, A Greek Slave, Round New York in Eighty Minutes, Conried's company in German repertoire, The Carpetbagger, The Parish Priest, The New York Brewer, A Romance of Athlone, and From Broadway to Tokio. Rumor has it that the future of this place is uncertain, as it is alleged that Hyde and Behman are not at all satisfied with the results.

At Hyde and Behman's Lillian Burkhardt gave A Deal on Change, James Thornton sang and talked, Edna Bassett Marshall, with her clever juvenile assistants, appeared in Sunshine and Shadow, Filson and Errol were seen in the familiar Men and Women, Melville and Stetson pleased as usual, Pauline Moran and her pickaninnies won liberal applause, Jess Dandy proved a witty caricaturist on Hebraic lines, and Caswell and Arnold contributed a gymnastic turn. For the coming week Manager Henry W. Behman has Lydia Yeamans Titus as his special headliner.

Shore Acres, considering the lateness of the season, did a splendid business at the Bijou, where Manager Harry C. Kennedy offers another popular play in Yon Yonson.

The Novelty shuts down to-night, two weeks earlier than last year. The closing bill presented Johnnie Carroll, King and Clifton, Charles R. Sweet, Harding and Ah Sid, Mlle. Olive, James O. Barrows, and John Lancaster, Gobert and O'Brien, and Ollie Hood.

Corse Payton, after four weeks of repertoire at popular prices, which have crowded the Grand Opera House twice a day, takes his departure for Newark, while Manager Lewis Parker resumes the control of affairs, and puts on view McFadden's Row of Flats.

Manager William L. Bissell, of the Star, has a good patronage for his Fads and Follies company on their return visit to the Jay Street House, where Robert Manchester's Crackerjacks are next installed.

The Two Orphans is followed by The Clemenceau Case at the Lyceum.

Man's Enemy is taken off at the Gayety to afford a view of Across the Pacific, which Manager Bennett Wilson succeeds with Sapho, the statement being made that the company has been selected and rehearsed by Olga Nethersole.

At the Brooklyn Music Hall John W. Isham's Octoroons gave good satisfaction, and are followed by the film pictures of the Jeffries-Sharkey contest, interspersed with a little vaudeville, after which the house will close until September, being an earlier closing also than last year.

The Empire closes its doors to-night, the final feature having been Al. Reeves' Big Show. Though the buildings now standing on the line of approach to the new East River bridge are not likely to be razed for a year or more, it is given out that this theatre is not likely to be opened again.

The Gay Girls of Gotham are supplanted at the Unique by Frank Carr's Indian Maidens.

The most discussed theme of the week is the withdrawal from the Montauk Theatre on April 28 of William T. Grover. It had been foreshadowed for months, it having been first announced in this column weeks ago. Mr. Grover's mother was a sister of the late Colonel Sinn, and his apprenticeship to management began at an early age under the joint tutelage of the Colonel and his father, Leonard Grover, Sr. When the turn about in affairs occurred at the Park Theatre some years ago, resulting among other things in the abrupt retirement from its business direction of William C. Richardson, the brother-in-law of Cora Tanner, William T. Grover was summoned and placed in active control of the Park until its abandonment by the Sinn interest in 1895. Within three weeks after the opening of the Montauk, on Sept. 16, 1895, Walter L. Sinn left for the West to make a brave fight for life. From that day every detail devolved on Mr. Grover, and after the failure of Colonel Sinn's health he became practically the manager. This position he discharged to the complete satisfaction of the elder Sinn, who made him his residuary legatee, so to speak, inasmuch as the Colonel stipulated that Mr. Grover should always have the option of remaining as business manager of whatever amusement enterprises his heir might engage in, if conducted with capital derived from the father. The season of 1899-1900 had been under way but a short time when both parties to the contract elected that a separation sooner or later would be mutually agreeable. Mr. Grover, who is in the prime of life and has a thorough mastery of the details of business management, it is stated has already formed an alliance for his betterment. Mrs. Hoyt-Hecht will, during the tenancy of the Castle Square forces, fill personally all the various duties of the Montauk office. Other rumors, however, assert that one of the parties heretofore connected with the Columbia and Amphion managements will share the cares of management with Mrs. Hoyt-Hecht, if she remains identified with the atrical management another season.—Alden Benedict's production of Quo Vadis will be seen at the Academy of Music during next week, and, if successful, throughout the one following.—Frank W. Petersehen, the well-known orchestral leader, whose fine band has been a feature at both the Montauk and Part theatres since 1886, is another one of the heads of departments recently voluntarily retired from the first-mentioned house. His term of service ended to-night, and was marked by the presentation of a solid silver service, the cost of which was contributed by his musicians and numerous friends.

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THE FOREIGN STAGE.

LONDON.

Celebrations at Stratford-on-Avon—American Plays New to Britain.

(Special Correspondence of The Mirror.)

LONDON, April 28.

Again we have had—at least histrionically—quite an American week. We started last Saturday night with the production of Edward Vroom's drama, Marsac of Gascony, at Drury Lane. On Wednesday night we were bidden to see the twice postponed musical play, An American Beauty, at the Shaftesbury. Moreover, some of us have had to pop up and down to Stratford-on-Avon, more than a hundred miles from town, to sample the Shakespearean celebrations, which began on the bard's birthday—namely, last Monday.

My reason for including the Sweet William celebrations in this American connection is not that that promising playwright was a native of your noble nation, for he wasn't. Nor is it that he penned any American plays, for he didn't. No; my reason for the inclusion is that, on my arrival on what poor Augustin Daly, with whom I once had a delightful time in this town, used to describe as "the grassy sward by Avon's Marge," I found that the place had been invaded by the American troops (of tourists), and that your honored flag was flying proudly over sundry buildings, a very large star-spangled specimen being observable over that favorite hostelrie, The Red Horse, otherwise known as Washington Irving's hotel.

And thereby hangs a tale, as the Stratford-on-Avon celebratee would say. And it is this. As I stepped into Shakespeareville a workingman native, first challenging self and chum as to whether we believed that Pericles, Prince of Tyre, the special play of the week, was really written by Shakespeare, which the challenger doubted, went on to tell us that the place was full of Americans, but the natives had not, in a strictly business sense, any great regard for these, as they never stopped in the place long enough to spend anything worth mention. "Those Americans," quoth he, "are always in such a hurry. They always have a regular mapped-out tour, which they do on a rush, taking in Birmingham, Warwick, and Kenilworth castles, Leamington, Stratford-on-Avon, and Oxford, all in one day!" With the author of "Kenilworth's" Dominie Sampson, I could not forbear to exclaim "prodigious" at all this. And yet during the week, at the many Shakespeare birthday banquets and such, one of the statements made was to the effect that Stratford-on-Avon nets at least £40,000 a year from Shakespeare worshipping pilgrims, and that most of this sum is contributed by Americans.

Speaking of Shakespeare banquets, I should perhaps here stop a moment to tell you that one of the many orators of the week in this important connection—namely, our Arthur Wing Pinero—made in his oration on the bard an attack upon many folks, and especially upon Sir Edward Clarke, M. P., and our Lord Chancellor, for having denounced some time ago the growing craze for shady plays, the denouncers having doubtless in their respective and respected optics such plays as The Gay Lord Quex and The Degenerates. Pinero, although doubtless well meaning, was so saucy, not to say domineering, in his sarcastic remarks on the above named also well meaning and really enthusiastic lovers of the drama, that I am sorry to find that the gush that greeted "Pinny's" remarks in some quarters has been somewhat tempered with remonstrances so strong that I doubt not that A. W. P. is now rather sorry that he spoke.

On Thursday afternoon Pinero, with him Mrs. Pinero, received a large party of fellow fencing enthusiasts at the Foil Club, which the said "Pinny" helped found. There was some excellent play with the foils, especially by Pinero himself and by Cosmo Stuart, husband of Marie Tempest, who, like Mr. and Mrs. Pinero, gave sets of rapiers and things by way of prizes. One of the chief prize winners was a son of D'Oyly Carte, the Savoy manager.

But to return to Pericles, Prince of Tyre. Some, since Dryden, the first believer in this connection, believe it to have been written by Shakespeare. Other some do not. For my own part, speaking with all humility, but after a not utterly inextensive acquaintance with the bard, I am not of those who accuse him of this rugged, ill-digested and more than usually pornographic play even for Elizabethan times. I do hold with many, however, that Avon's Swan evidently dropped into the play a few serious gags, as it were. Pericles has on several occasions been "arranged" and altered for the stage, notably by George Lillo, author of "George Barnwell," in 1735, and by that fine actor, Samuel Phelps, in 1854. Lillo cut the play down to three acts, wrote in all sorts of dialogue and characters of his own, and called it Marina, after its long-lost heroine, who, you will remember, was born aboard ship in a tempest when her mother died.

The latest Periclesistical arranger is John Coleman, an old-time and still highly respected tragedian and manager, and a deep, reverent Shakespearean student to boot. Coleman, unlike Lillo and Phelps, has removed the whole of the opening business concerning King Antiochus, and also all those dreadful scenes wherein Marina is entrapped in order to be ruined. For these omissions I hold that Arranger Coleman deserves credit, for these scenes, besides being needlessly and repulsively offensive, hinder rather than help the action of the play. In other respects, such as the writing in of certain alleged comedy business, Coleman does not deserve like credit, but, on the whole, he has made of this much debated and, to my thinking, never particularly fine play a very interesting drama. It was mostly played in a somewhat "scratch" fashion by a company sent down by F. R. Benson, who usually directs and plays in these Shakespeare celebrations, but who this time was unable to leave the Lyceum. Perhaps, just to add a still further American touch to this year's Stratford-on-Avonism, Hermann Vezin, formerly of Philadelphia, and Eleanor Calhoun, raised in the glorious climate of California, were turned on during the week to play the respective leads in Macbeth, Othello, and The Merchant of Venice. In As You Like It the Rosalind, and a good Rosalind, too, was Marion Terry, who not only then made her first appearance in that character, but was the first of her gifted family who has ever played the part.

Edward Vroom's "heroic romantic drama," Marsac of Gascony, although it did not, at Old Drury, achieve the unequivocal success many of us had hoped, yet scored sufficiently to give us proof that if the author had chosen a less reminiscent D'Artagnan-Don Cæsar-Cyrano-like subject he would have fared far better as a dramatist. Also that if he had not hampered himself by being author, stage-manager and wholesale rehearser he would have shone even better than he did as an actor. As it was, he did well enough in this connection to make us think that whatever he may achieve anon as an author, he is good enough for the English stage to secure with a view to eventually filling those romantic characters at one time sustained by the as yet equally unreplaced Charles Fechter and William Terriss. Young Vroom had a good welcome in spite of the hitches and the several risky lines in this play—risky, that is, for a first-night. You know the sort of lines I mean, such as "Ha! what is this play all about?" and so on.

I regret to say that the anxiously awaited and twice postponed musical play, An American Beauty, suffered, in spite of its postponements, from apparent unreadiness, plus an accident or two that caused the second act on the first night to be suddenly filled with mere variety turns, so to speak. In point of fact, the piece resembled certain of those mixtures at one time announced on your side, in that the plot (*pro tem.*) stopped at 8.15.

Edna May, Truly Shattuck, Richard Carle, Marie George, and, indeed, all the favorites, new and old, had overwhelming receptions, but, sooth to say, although I believe that the play will forthwith shape into a success, it was anything but satisfactory on Wednesday night. Therefore, as it is now being thoroughly overhauled in a three-act instead of a two-act form, and as all sorts of alterations and improvements are being introduced, I will review Lederer's latest more fully in my next epistle.

As to our own two native productions this week—namely, Kitty Grey, adapted from Les Fetards and produced at the Vaudeville the same night as An American Beauty at the Shaftesbury, and Carton's new comedy, Lady Huntsworth's Experiment, just brought out at the Criterion, I must confine myself to stating that both plays were enthusiastically received. Next week, all being well, I will send along a few personal views on these plays.

The Comedy Theatre will anon pass into the hands of Janette Steer, who will present a comedy written by the now convalescent Charles Brookfield, and entitled Kenyon's Widow. An American-made play entitled The Dawn of Freedom, was this week successfully tried at the Theatre Royal, Goole, up in Yorkshire. La Duse has fixed to give a ten nights' season, plus a couple of matinees, at the Lyceum in May. As the Signora can only play on alternate nights, F. R. Benson and company will fill the intervening dates. The said Benson will start a Shakespeare season in July in Paris, where all good Americans go to when they die. Beerbohm Tree, who will celebrate the one hundred and twentieth performance of A Midsummer Night's Dream at Her Majesty's to-night by giving away a lovely and literally gilt-edged souvenir, expects to produce his revised version of Rip Van Winkle in about ten days. It will be a sweetly interesting production, I can promise you, for I have seen the preparations. Tree will not do his new play on the subject of good old Benvenuto Cellini until the Autumn.

Julia Neilson, the handsome and majestic Oberon of Tree's present grand production, will, with William Mollinson, the splendidly elocutionary Theseus thereof, go a touring around the suburbs when the Summer comes again; also they will put in time at the Haymarket. Quiller Couch, alias "Q.," the Cornish novelist, is writing a play. It ought to be strong. William Mackintosh, one of our best character actors, is also writing a play. So is Cecil Raleigh. So am I. Let 'em all come.

Three American variety artists new to London are booked to appear at the Tivoli on Monday—namely, Hines and Remington and Annette Fengler.

As I write it has just been decided that one of the new plays to be tried by the aforesaid Julia Neilson shall be the Nell Gwynne comedy by your Paul Kester. The Lyceum Limited has announced a dividend of six per cent. You may take it from me that a good deal of this was made up of this company's share of Sir Irving's receipts in your hospitable States.

Martin Harvey, happily now restored to health, will reappear at the Prince of Wales' on May 12, chiefly in a playlet written around Rouget de l'Isle, the composer of the "Marseillaise."

The Theatre Royal, Preston, Lancashire, was destroyed by fire yesterday. Louie Freear has set the law in motion against George Lederer. I hear that she has sued him both in London and New York, just to make sure, I suppose. E. C. Matthews, a touring manager and clever comedian—whom you know, methinks—has just filed his petition in bankruptcy, and, as the song says, there are others. Kate Vaughan, the old-time Gaiety dancer and subsequent comedienne, has sailed for Australia. I regret to have to record this week the death, after a long illness, of the clever Lydia Cosman, of the Cosman Couple.

We are eagerly looking forward to your little tragedy, Madame Butterfly, at the Duke of York's to-night, and to your F. C. Whitney's production of Sanislaus Stange's version of the much-quarreled about Quo Vadis at the Adelphi next Tuesday. On Tuesday afternoon Socialist Bernard Shaw's strong satire on slum-landlords, Widowers' Houses, is to be played at the Crystal Palace in honor of Labor Day, and on Wednesday at the Strand there will be started a series of matinees of the said Shaw's "pleasant" comedy, as he calls it—namely, You Never Can Tell. Shaw tells me that he is at the moment of mailing engaged in preparing for publication a volume which he calls "Three Plays for Puritans."

GAWAIN.

BERLIN.

Novelli's Great Success—Agnes Sorma Returns—Other Theatre News.

(Special Correspondence of The Mirror.)

BERLIN, April 12.

Ermete Novelli, whom Duse pronounces "the greatest actor in the world," has just finished a short but most successful engagement at the Lessing Theater. He opened with Sicard's comedy in four acts, Papa Lobonnard, followed by a sketch, Cabinet No. 13. This was succeeded during the fortnight by Casimir Delavigue's Louis XI., The Taming of the Shrew, Dumas' Kean, known to you as The Royal Box, The Merchant of Venice, Il Burbero Benefico, by Goldoni, and Anhilaria, by Plautus. I am tempted to give all my space to-day to the analyzation of Novelli's art, so much is to be said of his versatility, his individuality, his beautiful reading, and his unique, if not always traditional conception of his characters. But many of you have seen him, so I merely touch upon the subject superficially. I take issue with those who say any one actor or actress is the greatest living. The statement is too sweeping. However, this bit of unconscious advertisement which, in this case, came from the speaker and not from the actor, was unnecessary. Novelli can hold his own against the greatest, a fact which the Berlin public at once recognized. His Petruccio and Shylock, though not necessarily the best evidences of his genius, were to the student of Shakespeare perhaps his most interesting characterizations. As one of the critics remarked in speaking of the former, "Novelli is not a comedian, but a humorist in the truest sense of the word." Both the plays, The Taming of the Shrew and The Merchant of Venice, were, however, ruthlessly cut, particularly the latter, which, by the way, was even rechristened Shylock. Indeed there was little left but the title-role, and this made one wonder if it were possible that Novelli, with all the evidences of intellect and inspiration, with all his art and subtle naturalness, with, in fact, all that goes to make up a great artist, could possibly love the applause of the moment more than his Shakespeare, for the play was plainly cut (even "The Quality of Mercy" was omitted) for the purpose of giving him an opportunity to shine as a farce comedian in a one-act sketch, the name of which has slipped my memory. Novelli, it will be remembered, was formerly exclusively a farce comedian, having been Italy's most famous Charley's Aunt. At the time he began his career as tragedian, his audiences, though admiring him greatly in his Shakespearian roles, demanded an encore after the play was finished. Thus we are told Novelli formed the habit of giving a monologue or comedy skit after his heavier plays, and this habit seems to have remained with him at the sacrifice of the Shakespeare lines. His Shylock, though not altogether traditional, was one of the greatest and most consistent performances I ever witnessed.

Agnes Sorma has opened at the Lessing with A Doll's House. This will be followed by Liebelei, Cyprienne, Jephtha's Daughter, and Morituri. Paul Lindau's The First was billed, but owing to the illness of a member of the company the production has been postponed. Frau Sorma has come back to us after her Paris triumphs the same wonderful little woman we watched develop under Ludwig Barnay and later at the Deutsches Theater. She has lost none of her naturalness; none of her magnetism, and, needless to say, her home people gave her a most enthusiastic welcome. She has already engaged her company for her international tour, that will begin the first of next October, and has decided on her repertoire. It will include Faust, Grillparzer's Hero and Leander, Eva, The Sunken Bell, The Master of the Forge, Liebelei, Jephtha's Daughter, and A Doll's House.

In speaking of his drama, Mary Stuart, Schiller once said: "My Mary Stuart will not excite tenderness. She does not feel tenderness, her fate is rather to experience and kindle great passions." If this was Schiller's idea of his heroine, he could not have found a better interpreter for the role than Adele Sandrock, who chose this drama for the opening of her Berlin engagement last week. Fräulein Sandrock is one of the greatest technicians on the stage to-day, she has temperament and dramatic force. She can run the gamut of human emotions, but she stops just this side of tenderness. Her Mary Stuart was followed by Mosenthal's Deborah, and Adolf Wildrandt's Arria and Messalina. This latter is perhaps the best "ancient" drama since Schiller and Fräulein Sandrock's Messalina was throughout a splendid production. Next week she will give Grillparzer's Medea.

Max Dreyer, who may be called the dramatist of the season, has scored another success at the Deutsches, this time with an old drama, entitled Winter's Sleep. His Probecandidat has been the success of the present year, and a revival of Hans, that is even a better play than the former, met with an enthusiastic reception. Now we have Winter's Sleep, a drama that was not successful on the occasion of its first production six years ago at the Neues Theater, but which was loudly applauded last evening. The play, though containing some very pretty scenes, is much inferior to either of the aforementioned, and had it not been for the splendid acting of every member of the cast, including Frau v. Pöllnitz (Aunt Ida), Lotti Sarrow (Gertrude), Nissen (Woodman Ahrens), Rudolf Rittner (Franz), and Oscar Sauer (Meincke), I am inclined to think the opposition, which was not absent, might have outweighed the applause. The principal charm of Winter's Sleep lies unquestionably in the dialogue. Therefore the story, stated briefly, gives in no wise an adequate idea of the really strong handling of an ill-chosen theme. Woodman Ahrens, his Sister Ida, and his daughter, Gertrude, are, as the latter expresses it, buried alive in the woodman's cottage, which lies in the middle of the forests and where "the letter carrier comes every second day, the chimney sweep once a month, and every half a year or so a peddler." Gertrude has been to boarding school just long enough to thirst for knowledge and occupation. And now for two years she sits at home by a rough, but good natured old father, a crabbed gossip loving old aunt, hemming linen, filling her father's pipe and watching the snow fall fast and faster outside. Her father's apprentice, or assistant hunter, Franz, is a good looking, rather brutal, child of nature, and Gertrude has engaged herself to him, perhaps because she was fond of him, perhaps because she was lonely and he was the only man who ever came within her range of vision. At any rate, Franz loves her, with rather too much passion it is true, still some day they will marry and she will go to another woodman's cottage in the depths of other forests, and will see from other windows the snow fall silently, and will watch through the long winter's sleep, dreaming of a far off world beyond. One morning when the storm was fiercest her father and Franz find a stranger by the roadside. They carry him home. He is nursed to life, and remains with them till his stiffened limbs will permit of his going further. This man, Meincke, is a philanthropist and journalist. He does not love Gertrude, nor does she realize she loves him, but she listens to his stories of the outside world, and finally, with a desperation she scarcely understands, implores her father to let her go to Berlin and accept a position as teacher in the school kept by Meincke's sister. Her father gives his consent at last, saying however, she must win the consent of Franz (who in the meantime has grown madly jealous), as he cannot take the entire responsibility. Here a very clever scene ensues between Franz and Gertrude, and after much difficulty the latter gains her point. Thoroughly exhausted by the day's excitement she retires to her room. Aunt Ida enters, takes in the situation at a glance, and by a deftly administered drop of poison, in the shape of an insinuating shrug, brings Franz to the point of desperation. To his animal mind there is but one way of compelling her to stay with him. He rushes to her room as the curtain falls. The last act is carefully and forcefully handled. After the discovery the father goes to the forest to find Franz. Gertrude is standing by the breakfast table when Meincke enters to say good-by. The horror of her position and the desperate effort she makes to hide it from him are ably drawn. He asks the cause of her apparent illness, asks why she has been crying, speaks of her arrival in Berlin, promises to meet her at the station, and wishes her a speedy recovery from her indisposition. To all of this she answers mechanically. He leaves. Sobbing bitterly, Gertrude rushes to the window to look a last farewell. She hears footsteps outside, then the voices of her father and Franz. At the sound of the latter a horror and loathing come over her, she rushes to her room and locks herself in. They enter. Her father calls, but no answer. He knocks, tries her door, but all is quiet. When the lock is broken she is found lifeless.

Winter's Sleep was followed by the revival of Arthur Schnitzler's one-act Paracelsus, with Louise Dumont, Hermann Nissen, and Emanuel Reicher.

Eberhard König made his debut as dramatist this week at the Imperial Theatre with a fairy tale in five scenes, entitled Godfather Death. König is a Schlesien scarcely thirty years of age. He has devoted his life to the study of philosophy, philology and Sanskrit, and latterly to the history of art. Godfather Death had a friendly reception, though on the whole it was somewhat vague. It was elaborately staged and well acted.

Under the patronage and supervision of the Academic Society for Art and Literature we have had a series of Greek plays this season which have been artistically very successful. The last two, King Œdipus of Sophocles and Antigone, will be repeated next week at the Schiller Theatre.

The Secessionist Stage Society has leased the Victoria Theater for next season, and purposes continuing its regular fortnightly or monthly productions of plays that may not for one reason or another be given at the regular theatres. Since its organization at the beginning of the season the society has shifted its place of action from house to house wherever an afternoon could be spared. Now they hope to have things their own way. They propose subletting the Victoria for special engagements, thereby covering necessary expenses. The society also purposes playing an engagement in Vienna in May, and will give among other plays Tolstoi's The Power of Darkness, D'Annunzio's La Gioconda, Maeterlinck's Pelleas and Melisande, Verga's the She Wolf, Wedekind's The Court Singer, and perhaps one or two acts of Hauptmann's The Weavers, which has long been forbidden by the censor in Vienna, and which will necessitate therefore the society giving it before an invited audience.

A bust of Marie Seebach was unveiled recently in the foyer of the Imperial Theatre in the presence of the royal Intendant Count Hochberg, Wilhelmine Seebach, the sister of the dead actress, the entire theatre company, and the members of the Seebach School of Acting. The bust, which is a beautiful piece of work, wrought in marble by Bernewitz after the original of Schlüter, was placed, by special permission of the Emperor, at the feet of the Goethe statue. It bears simply the name "Marie Seebach," which, however, is sufficient to recall to the mind of every German all that is pure and noble in the dramatic profession.

The Summer operetta at the Lessing Theatre will be managed this season by Ploecker-Eckhardt and Roehr. The two novelties of the season—that is, novelties for Berlin, will be The French Maid and A Runaway Girl.

On May 1 Director Ferenczy will move his operetta company from the Central Theater to the Theater des Westens for a Summer engagement, opening with an elaborate revival of The Geisha, with charming little Mia Werba in the title-role.

Gerhart Hauptmann's Colleague Crampton was successfully revived this week at the Deutsches Theater with Georg Engels in the title-role.

Hermann Sudermann is spending a few weeks on the Riviera. His new play, Johannesfeuer, will have its first production at the Lessing Theater the sixth of next October.

Eleanora Duse will open a short engagement at the Berliner next week.

In my letter to THE MIRROR of March 31 a typographical error occurred that confounded the names of the two Hauptmanns. Not "Karl Hauptmann's brother, Gerhart," created the sensation in Breslau with his new play, Ephrains Brigitte, but just the other way—to Gerhart's brother, Karl, is due the success.

M. B. H.

PARIS.

Les Femmes de Paille Not a Success—The New Theatre Francais—An Actor Injured.

(Special Correspondence of The Mirror.)

PARIS, April 21.

The Palais-Royal will hardly draw the Exposition visitors in great numbers with Les Femmes de Paille (The Women of Straw), by Paul Gavault and Marcel Guillemaud, that was produced on April 14. The farce is fully up to the Palais-Royal standard in riskiness, but even this undesirable quality is of a hackneyed sort, being the *cabinet particulier* business that long since reached the sere and yellow stage. The plot revolves around the mania for decorations of "honor" inherent in most Frenchmen. Chaumontel, a lamp manufacturer, thinks himself entitled to the Cross of the Legion of Honor, but strenuous efforts have failed to win him the coveted ribbon. Maniquet, his brother-in-law, promises to secure the decoration for Chaumontel, and suggests that the aid of a certain Senator, Roubichon, be asked. But though the entire Chaumontel family are decoration-crazy, they draw the line at Roubichon, who is known to exercise his influence only for men that have pretty and accommodating wives. Now Chaumontel's wife, Lucienne, is undeniably pretty, but he does not care to expose her to Roubichon's flattery. Nevertheless, the Senator appears without being asked, having heard of Chaumontel's desire and also his pretty wife. Chaumontel refuses Roubichon's offer, and, to be rid of him for good, tells him that his wife is hunchbacked. Shortly after, one Dominelli, head waiter at a gay restaurant, calls at Chaumontel's and is interviewed by Maniquet. It appears that Dominelli has at his command a number of attractive young women of elastic consciences, who will act as substitutes for virtuous wives in just such cases as that of Chaumontel. He proposes that one of his "women of straw" shall personate Madame Chaumontel to Senator Roubichon, who will be

none the wiser, never having seen Lucienne. This seems a great scheme to Maniquet, whom, by the way, Dominelli mistakes for Chaumontel. A meeting is therefore arranged, and in the next act, at the restaurant, we see Roubichon in converse with a girl named Betzy, of Dominelli's cohorts, whom he takes to be Madame Chaumontel. The stage is divided into three private rooms. The remaining two are also occupied, one by Maniquet and Madame Roubichon, who desires to pay her husband in his own coin, and the other by a "woman of straw," awaiting an admirer. Madame D'Aiguières, Chaumontel's mother-in-law, arrives on the scene, and is closely followed by Madame Chaumontel. Then ensues one of those scenes of confusion to which we have become so accustomed. The characters chase one another through the rooms; Madame D'Aiguières discovers first Maniquet and Madame Roubichon and then Madame Chaumontel, and judges the worst from their presence there. Betzy decamps with a waiter, and the Senator and his wife surprise one another. There is trouble all around, but of course it is all cleared up in the third act. The company acted with all possible dash and spirit, but could not make a go of the farce.

M. Gusdet, the architect to the Comédie Française, has had his plans for the reconstruction of the Théâtre Français accepted by the authorities. The design of the burned playhouse is to be reproduced. For safety in case of fire, the stairways will be widened; the lobbies cleared of all encumbrances; the stage and dressing-rooms separated from the auditorium by a thick brick wall, new exits made and other precautions taken.

Henri Maubant, the veteran retired actor of the Comédie Française, sustained a serious accident last week, from which his recovery is at yet uncertain. Maubant, who is seventy-nine years old, and rather infirm, was knocked down by a cab in the Rue du Havre. He suffered severe internal injuries, and was taken to the Charity Hospital, where he still remains.

Leon Gressé, the well-known basso of the Opéra, died on April 13, at Marly-le-Roi, aged fifty-five years.

Under the auspices of M. Lugné-Poë, a performance of Emile Verhaeren's Le Cloitre will be given at the Nouveau Théâtre on May 5.

The Dejazet will produce Norah la Dompteuse, by Grenet Danconot and G. Bertal, next week. At the Ambigu we will have Le Porteur aux Halles, by M. Fontanes, and at the Maguera Deux Cogs Vivaient en Paix.

Champignol Malgré Lui replaces Joséphine Vendue par ses Soeurs at the Bouffes.

T. S. R.

INDIA'S MILITARY THEATRES.

A Playhouse for Each Regiment—Tommy Atkins' Patronage—Staff Night.

(Special Correspondence of The Mirror.)

DELHI, INDIA, April 1.

Having sent in former letters full descriptions of the theatres in the civil stations, hill stations and cities of India, it remains for me to tell of the military or cantonment theatres. It is generally conceded that, except for the best attractions, the military and not the civil population of India is the main support of the theatrical companies in the interior. This is explained by the fact that out of less than 120,000 Europeans nearly three-fifths are military men. At present, owing to the Boer war, twenty per cent. of the troops have left for the Cape and the others have been shifted about to garrison empty stations, hence few cantonments are now at full strength.

Leaving these temporary conditions aside, I must first of all explain, to make clear what follows, that English infantry regiments consist of two battalions of about 800 men and thirty officers each. One battalion is usually kept in England while the other is on foreign service in India, Australia, Canada, etc. The cavalry is sent out in complete regiments of 500 men and thirty officers, while in the artillery the battery of 150 to 200 men, with six to eight officers, is the unit. Generally two batteries, one of horse and one of field artillery, are stationed together, while forts are occupied by garrison artillery. Each battalion of infantry and each regiment of cavalry has its own theatre, no matter how many there are in a cantonment, while the two or three batteries of artillery have one together. The advance agent first obtains the commanding officer's sanction, either direct or through the adjutant. This is a mere formality, as it is rarely refused. Then he applies to the "officer in charge of the theatre," generally a lieutenant, for terms. This officer has in most cases left this entirely in the hands of a private or corporal, detailed to take care of the theatre. The usual charges are not according to the size or equipment of the hall, but according to the number of troops in the barracks, and vary from nothing, where there is but a single battery or only a detachment of troops, to 25 rupees, where a full battalion is located; in other words, it depends upon the drawing population. Next comes the advance agent's most difficult task, to "pass the tickets through the accounts." Unless he can do this his company may just as well not play. Diplomacy, persuasion and knowledge of the ropes (which are made of red tape in this case) are needed to this end. Tommy Atkins, or just Tommy, as he calls himself generally, is proverbially always penniless. His weekly pay amounts to nearly 10 rupees, but canteen drills are long and arduous, and after his canteen debt is deducted there is just enough left for a quid of tobacco. He will come if he can get tickets on credit, and if "the tickets pass through accounts" he merely applies to his company paymaster, and his ticket is issued and deducted from his pay. For this purpose the tickets are bound like check books, in sets of fifty, each with a stub, which remains in the book and is kept by the orderly as a voucher. The advance agent issues to the battalion or regimental sergeant-major as many books, of each kind of tickets, as there are companies, squadrons or batteries, and the sergeant-major sees that they go into the hands of the company paymasters, who are the color sergeants in the infantry, the squadron sergeant-majors in the cavalry and the pay sergeants in the artillery. On the morning after the performance the paymasters settle with the theatrical manager for the tickets sold by them. If the permission for the passing of tickets through accounts is not granted there is still a possibility that the advance agent may arrange with each company paymaster privately, but in that case the latter settles accounts unofficially out of his own pocket and expects a commission of five per cent. or more. The regular prices are rupees 3, 2, and 1 ($1, 70 cents and 35 cents), but half price is granted to enlisted men: officers pay full price and never take anything but the best seats.

The advance agent has still another important duty before he begins to advertise. He applies to the commanding officer of the station—general, colonel, or whatever he happens to be—for a "staff night." If the attraction is a good one this is granted, and it implies the presence of the commander and his staff, and in his wake, of course, nearly every officer in the station and their ladies. Tommy takes it for granted that staff night means a good show, so staff night generally means S. R. O. In spite of all this red tape very few free tickets are used. The sergeant-major, and, certainly, the color sergeants, who issue the tickets, pass in, but few others. The officers, having no pockets, carry no money and simply scribble their names with the amount due on a programme corner or a visiting card, and these are cashed by the sergeant of the officers' mess. As civilians rarely come except on staff nights, 85 per cent. of the audience is military and 10 per cent. ladies, with 5 per cent. of civilians. When the treasurer counts up he has on a full house a small handful of silver and a lot of bits of paper, called "chits." Performances commence at 10 P.M., as the canteens are open till 9.30. In a cantonment with several kinds of troops *esprit de corps* prevents one battalion from visiting the theatres of the others, excepting a few stragglers, so a theatrical company (called a "gaff party" in local parlance) plays in each theatre, going from lancers perhaps to Scotch fusileers or to artillery, and so on. Each theatre is called after the regiment it belongs to, as the "King's Own Fifteenth Hussar Theatre" or "Cameronians' Scotch Rifles Theatre," and as the regiments are shifted the names change. The scenic equipment depends upon the talent of some private who may be handy with the brush, or the pride of the regimental amateur club.

Konorah, the Modern Witch, will close her Indian tour about Easter at Bombay, and go via Aden, Egypt, and Algeria to Paris.

MAX BEROL.
Manager of Konorah.

AUSTRALIA.

Attractions in Sydney and Melbourne—Provincial Touring Companies.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., April 1.

George Rignold is to follow up his successful Henry V. at Her Mayesty's, Sydney, with a new version of Youth, introducing the relief of Kimberley. At Easter the theatre will be occupied by Manager Williamson's reorganized Royal Comic Opera company, opening in The Rose of Persia.

The Sydney Opera House, after many vicissitudes, has closed, and is being transformed into a wholesale soft goods store.

In Melbourne John F. Sheridan is running Fun on the Bristol for all it is worth, at the Theatre Royal, freshening the somewhat venerable farce with new business, songs, and music.

At the Melbourne Princess Manager Williamson's Little Red Riding Hood is repeating its Sydney triumphs.

Alfred Dampier has been filling the Melbourne Alhambra with Briton or Boer, a transmogrified version of "Jess," in which President Kruger, General Joubert, and other personages not mentioned in the novel, are introduced.

Among the members of the company supporting Nance O'Neil in Sydney is Edith Berry, daughter of a former Australian premier, and Miss Bensusan, daughter of an Australian mining expert.

The Holts have also been very successful in Maoriland, where they have produced three plays new to the Australian stage.

Walter Bentley has likewise gone to New Zealand with The Silver King and other plays.

Harry Cenor is about to visit South Africa non-professionally by way of a change.

Albert Bellman and Lottie Moore are returning to the States.

The Jubilee Minstrels are in Tasmania.

McAdoo's Georgia Minstrels will be the Easter attraction at the Sydney Palace.

The new Sydney Tivoli will open at Easter with a strong bill.

Dante's brother is giving conjuring performances, with moderate success, in the provinces.

In Adelaide theatrical business is of the poorest. The "holy city," as it has occasionally been designated, has never been famous for its support of the stage.

Several theatrical companies are touring the Australian country districts, but the heavy railway and other traveling expenses generally leave a poor margin of profit.

Tom Costello is in Western Australia.

The erection of the new Melbourne Opera House is to be commenced forthwith. The building is to cost £30,000.

The singing of The Absent Minded Beggar by the companies under Managers Williamson and Rickards has produced about £1,500, in aid of the various Australian war funds.

JOHN PLUMMER.

HAVANA.

Lambardi Company's Success—Current Attractions—The Circus Closes.

(Special Correspondence of The Mirror.)

HAVANA, April 26.

All the theatres have done a very good business during the past three weeks, not even Holy Week having had any effect upon the attendance. The Lambardi Italian Opera company, after a most successful engagement, presented last night, as their closing bill, Mignon to a very large audience. The last three performances were benefits. Saturday night to Amelia Sostegni, the leading prima donna; Monday night to Pietro Bugamelli, the baritone, and last night to Estafania Collamarine, the other prima donna. The operas presented were Faust, Traviata, and Mignon. Amelia Sostegni was the recipient of many handsome floral offerings, besides other presents. This was a very good company, and it is safe to say that upon its return, in November, it will have a flattering reception. The company goes from here to Cienfuegos and then to Santiago, and after a two weeks' engagement at each city, will leave for Chili.

The Albisu, with native players, presenting Spanish comedies and operas, continues to do a good business. El Ultimo Chulo, a farce comedy in one act, had its initial performance April 18 to a very large and appreciative audience. The comedy is very clever, and will be played here for some time.

Lopez Brothers' Arias Comico Lirical company is holding the boards at the Lara and doing a paying business.

The Tacon and Marti are still dark. At the former house a grand charity ball was given last Friday night.

The Cuba continues to do a large business. The following were on the bill last week, and hold over: Laura Lopez, Spanish dancer; Raul Del Monte, song and dance; Amelia Bassignana, Josefina Leon, and Albertina Bassignana, Senor Viton, Senor Martinez, Blanca Vasquez, and the Cuban Minstrels. Lillian Silvia, American soubrette, made her debut Thursday night, and received quite an ovation.

The American Casino, with native people, is still doing a fair business.

Luisa Bonaris, of this city, made her debut as a prima donna at the Albisu Saturday night, and on the same night Amelia Bassignana, Josefina Leon, and Albertina Bassignana had a benefit at the Cuba. Elvera and Fred Clark, who are touring the island under the management of Harry Clark, and who are playing at Guanabacoa, came in a special car in order to appear at the benefit.

Pubillones' Circus closed for the season April 23, after a very successful run. Manager Pubillones will leave for Spain in a few days, to return in November. Antonio Pubillones, his nephew, will tour the island with a road circus, opening at Pinar del Rio April 11.

J. ELLIS NORRIS.

JAMAICA.

Concerts in Plenty—Amateurs in Neck or Nothing—Notes.

(Special Correspondence of The Mirror.)

KINGSTON, April 8.

The fourth and last recital of the Classical Trio Club was given at Clovelley April 2. The concert room was filled by some of the best people of Kingston. The programme included Mendelssohn's "Andante Concerto" Brahm's "Hungarian Dance," played by Jean Schaefer, and songs by Miss Hallowes.

Miss Magnier's concert was the attraction at the Theatre Royal April 3. The concert was poorly attended. Miss Magnier is a most promising vocalist, but just at this time she requires a master's instruction. She is capable of reaching exalted high notes. "Comin' Through the Rye" was this young lady's first song. Following this were the "Allen Water" and "The Last Rose of Summer," both of which were appreciated. Captain Sautman, who has a very fine voice and knows how to use it, sang "Sally in Our Alley."

After the above was written Miss Magnier extended an invitation to THE MIRROR correspondent to attend a private recital. There is little more to be said, save that all Jamaica acknowledges Miss Magnier to be by far the best singer ever known in the island.

Neck or Nothing was presented at the Theatre Royal April 17 by local amateurs. Everything was done to make the production a success. The cast on the whole was fair. Mrs. John Bull (Miss Nunee) deserves most commendation, not only for her acting but for her attractive appearance.

On the same evening a concert was given at May Pen. The house had been prettily decorated for the occasion, and what with military tableaux and pretty uniforms the evening closed with great satisfaction to all who attended.

MONTGOMERY IRVING.

HONOLULU.

(Special Correspondence of The Mirror.)

Hogan's Company Refused Passage by Steamship—Damage Suits for $580,000.

HONOLULU, March 16.

Ernest Hogan's company had just finished a very successful season of four weeks at the Orpheum, playing up to the arrival of the steamer on which they were to sail to Victoria, B. C., when to their dismay the captain of the *Mioocra* would not take them, despite the fact that all had complied with the requirements of the local Board of Health, United States Health Physician Dr. Carmichael, British Commissioner Hoare, and the steamship agents. Manager Dante, of the minstrels, together with Manager Cohen of the Orpheum, visited the offices of the steamship company at various times endeavoring to obtain a favorable answer to their request for passage. The company bought through steerage tickets at Sydney, and wanted to pay the additional sum and secure cabin passage from here. This is the first instance of the color line having been drawn here.

Attorney McClanahan was sent for. He made a peremptory demand for passage certificates, and was refused. He was told that the company was not booking any passengers from Honolulu. Mr. Cohen claims that several persons were booked by the steamship line after 6 P.M.

The Hogan company's attorneys are fixing up twenty-nine complaints, each of the persons named bringing a separate action against the company. The minstrels will remain here until matters are settled.

The suits, aggregating $580,000 in damage claims, will probably be filed for the May term of court.

C. L. CLEMENT.

HAMLET'S INSANITY FEIGNED.

The Rev. Dr. D. J. Stafford lectured about Hamlet at the National Theatre, Washington, recently, before a large audience that included many distinguished persons.

Of the ghost scene Dr. Stafford said: "Hamlet knew, from the fact that the ghost of his father had drawn him into seclusion to impart his dread tale, that the communication was not to be divulged. So when Horatio rushed up to him after the departure of the ghost he grasps without premeditation at the idea of feigning insanity as affording an easy method of evading the questioning of his friend. The success of his plan induced him to continue to act the part, as affording a facile means to provide him with opportunity, without fear of interruption, to consider the course he must pursue in avenging the death of his father."

Concerning the soliloquy of Hamlet the lecturer observed: "It is a complete philosophy that Shakespeare has presented to us—his own consideration of future me. He has given to us a solution of the great mystery."

ENGAGEMENTS.

For the Spring season of Fogg's Ferry, opening at the Bijou Theatre, Chicago, on April 29: E. A. Locke, Will Crimans, Frank E. Jamieson, Stanley Johns, W. J. Madden, Joseph Gobay, W. E. Hilliard, Charles T. Small, William Asher, Walter Emery, B. F. Gordon, Sam Gaines, Louise Arnot, Nellie Howard, Margaret Neville, Gracie Beebe, Nellie Small, Martha Maury, Sadie Ware, and Alberta Asher; E. A. Higgins, business-manager; C. E. Callahan, manager.

Knox Wilson, for the German dialect role in Frank M. Pixley's new play to be presented in Chicago, June 17.

E. J. Devine, as business-manager for Thardo and Miller's company, playing Summer parks.

PROFESSIONAL DOINGS.

There are few managers more successful than Dick Ferris and few light comedians as clever. Mr. Ferris began his stage career in 1887 at McVicker's Theatre, Chicago, where he assumed a small part in The Tempest, before the close of which run he was promoted to stage-manager. He then came to New York and went on the road with Augustin Daly's A Night Off and Arabian Nights. The following season he was specially engaged for Lord Woodbie in Boucicault's The Flying Scud. Later on he joined A Little Goliath, and then James R. Adams in A Crazy Lot. He played Tim in The County Fair two seasons. In 1893 he launched Ferris' Comedians, and by constant hustle and clever management has made that organizaztion the representative repertoire attraction of the West. Mr. Ferris is perhaps responsible for more up-to-date ideas and progressive business methods than any other manager of a popular-price attraction. He has brought repertoire to a standard of excellence and respect. Out of thirty-two weeks he has broken twenty-nine records this season. The coming season he will have two companies, Ferris' Comedians and the Grace Hayward company, both booked exclusively in cities and larger towns of the West. Each company will number twenty people and carry two cars of special scenery and equipment. Mr. Ferris has just purchased from Seavey a $1,000 reproduction of the Waldorf-Astoria grand ballroom, and, while in New York last week, secured a number of metropolitan successes.

Leland Webb is playing Phillip Edgeworth in A Remedy for Divorce, with Clara Thropp, the role formerly played by Charles Ryan.

THE MIRROR is in receipt of a copy of the Australasian *Stage Annual*, a new publication edited by William A. Crawley. As a record of the growth of the Australasian stage it is invaluable. A diary of dates, including a list of original productions, first appearances, etc., is an important feature. It is handsomely illustrated with portraits of leading artists who have visited Australia, many of whom have contributed stories and verse to the pages of the *Annual*, all of which are copyrighted.

Emma Van Rensselaer gave an entertainment at the Waldorf-Astoria last Friday evning which demonstrated her marked ability as an impersonator. The first part of the programme was devoted to recitals, which were so crude as to cause one to wonder why Miss Van Rensselaer should lay claim to any sort of dramatic talent. In part second, however, she redeemed herself by her splendid impersonations of the well-known English entertainer, George Grossmith, giving extracts from several of his monologues and sketches and appearing in the immaculate evening dress of an English gentleman. Mr. Grossmith was present and seemed to hugely enjoy seeing himself as others see him. He has given Miss Van Rensselaer full permission to do any of his sketches. Her presentation of a scene from an Ibsen drama was especially clever. Miss Van Rensselaer should confine herself to impersonations, for her powers of imitation are decidedly good.

Richard Bennett is playing a special engagement of four weeks with E. H. Sothern, after which he will join the Peak's Island Stock for the Summer, opening there on June 7.

C. Jay Williams and Ida Asher, non-professional, were married in Brooklyn on April 21.

Mayor Hayes, of Springfield, Mass., forbade a presentation of Sapho by the D'Ormond-Fuller company at the Auditorium in that city last week.

Mrs. Howard Gould (Katherine Clemmons) will be examined in Supreme Court in this city in Clifford Leigh's suit against her to recover $1,600 alleged to be due through an unfulfilled contract involving an engagement in 1893.

Joseph W. and Seymour W. Henocksburg and J. Langford Haslacher have leased for three years the Richardson Theatre, Oswego, N. Y., long managed by J. A. Wallace, who now relinquishes control.

Hélène Craven, in addition to playing juveniles with Eugenie Blair's company in Cleveland, is doing Miss Blair's press work, and her readable original matter has attracted marked attention.

A new comedy, Where is Cobb? by Louis Eagan, will be produced early in August by Elmer Walters.

"Quaint Characters in Auld Scotland" was the subject of a lecture delivered by Rev. Dr. Donald Sage Mackay last Friday evening at the Masonic Temple. Himself a Scotchman, Dr. Mackay portrayed aptly the striking characteristics of his countrymen, with their keen, sarcastic humor, democratic spirit and emotional natures. The entertainment was under the auspices of Arcana Lodge, No. 246, F. and A. M. Musical selections were also given in addition to the lecture.

Because She Loved Him So was played at the Fifth Avenue Opera House, Mount Vernon, N. Y., on May 4, in aid of the widow of Sergeant Robert Douglass, the militiaman recently shot by strikers at Croton Dam.

Woman and Wine will close its run at the Manhattan Theatre on Saturday and will be transferred to the Academy of Music, following 'Way Down East. It will remain at the Academy as long as the patronage keeps up.

The Copenhagen *Hver 8 Dag* of April 22 contains a panoramic picture of Helma Nelson in the various roles in which she has appeared in the Danish capital.

A. C. Dorner will put on the road the coming season Lionell Ellis sensational play, The Red Barn, that has been successful in England and Australia.

Adam Bede, a dramatization of George Eliot's novel, that was produced in London by George Rignold, has been placed in Martin J. Dixon's hands for dispos[illegible].

Mrs. N. C. [illegible] is seriously ill at her residence in Trinity Avenue, this city.

High-Toned Burglar is enjoyable.—Alan Dale.

TELEGRAPHIC NEWS

CHICAGO.

Windy City Ways and Wonders—Big Business the Rule—Attractions.

(Special to The Mirror.)

CHICAGO, May 7.

Otis Skinner, Annie Russell, and Arizona at the leading houses, and Chicago appears to be amusement mad. The people fill the houses every night. If you care to know why Smith left home, or what happened to Jones, or whether or not Brown is in town, you may find a solution in the orchestra circle, for they are all there, and with their wives, too, or with the wives of some one else.

Clever Annie Russell is at Powers' with Miss Hobbs, one of the best plays of the year. I "sat it through" the other night, and I don't know when I have enjoyed a performance more. Miss Russell and "Charlie" Richman have never done better work, and dear old Mrs. Gilbert is more than a wonder in her eightieth year. When she made her first appearance last Monday night the audience applauded her for fully five minutes, and she has a big reception every night. This is the second and last week of Miss Hobbs. Manager Powers says he wishes that the engagement was for five weeks instead of two, but Viola Allen returns with The Christian next Monday.

We have had Augustus Thomas' Arizona at the Grand Opera House many times this season, but it seems never to wear out its welcome, for it did remarkably well last week and will continue to fill out Richard Mansfield's canceled time this week. Willie Collier will follow next Sunday in Mr. Smooth, which will always be welcome, and then we shall see Weber and Fields and their merry boys and girls.

At McVicker's the wonderful business of Otis Skinner in Prince Otto still continues, and the third week of the engagement opened before a great house last night. The notices say that next week is the last, but it is not likely that the shrewd Manager Litt will let go a winner such as Prince Otto even for Hearts are Trumps.

Several of the "outside" houses will venture Summer runs this year, and the experiment will be regarded with interest. At the Great Northern The Dairy Farm will be put on May 13, with a big cast.

The persistent report that Jessie Bartlett Davis will go with Francis Wilson next season is unfounded, as her contract as principal contralto with the Grau-Savage grand English opera organization is already signed.

It used to be Salter and Martin's Uncle Tom show, and it is rather a curious coincidence that Manager Ed R. Salter's Why Smith Left Home company is followed at the Great Northern this week by Al. W. Martin's Uncle Tom aggregation, with Ned Giroux ahead of the bloodhounds.

Years ago Charlie Richman, of Miss Russell's company, used to sell neckties in Chicago, and since he has been here he has been renewing many old ties.

With Julia Stuart as Juliet and Howell Hansel as Romeo the Dearborn stock gave a very creditable performance of Shakespeare's play yesterday, and the enthusiasm of the audiences indicated that the people want Shakespeare.

Since the burning of the Columbia Treasurer Harry G. Sommers has become a Hoosier, and is now devoting all of his time to the management of his Auditorium at South Bend, Ind.

Quo Vadis will remain another week at the Academy of Music, and I only wish that Harry Dixey and Dick Golden could see it. It introduces a bull that beats the Evangeline heifer to a standstill, and there is a cordwood fire for the martyrs that would be pie for the Jed Prouty fire engine.

Faust and vaudeville comprise the bill at Hopkins' this week, May Hosmer appearing as Marguerite and Maurice Freeman as Mephistopheles. Robert Wayne, the leading man of the Hopkins company, was obliged to play one night while his wife was dying. She passed away soon after the close of the performance.

A version of Divorcons is being given at the Lyric this week, with Ciara Thropp in the leading role, and W. H. Lytell is presenting a burletta called A One-Night Stand.

Vogel and Deming's Minstrels were followed by The Tornado up at the Alhambra yesterday, and A Grip of Steel is the bill over at the Bijou, with Fair Virginia to follow.

Among the callers at my down town court last week were H. Rees Davies and William C. Andrews, of Otis Skinner's company; the accomplished star himself, Archie Boyd, who was just passing through; and W. L. Grove, of Remember the Maine.

Russ Whytal's For Fair Virginia is over at the Criterion this week.

Ed Connoily, of The Belle of New York, which was to have played the Columbia, dropped in the other day just long enough to leave a card, on which he wrote: "If you will burn down the atres, we pass through and say, 'How!'"

"BIFF" HALL.

BOSTON.

A Controversy Closes the Tremont—Our New Minister a Hit—The Week's Work.

(Special to The Mirror.)

BOSTON, May 7.

The Tremont is closed on account of legal complications between John Tiller and Son and the Greater New York Amusement company and Sire Brothers. The Tillers claim that money is due for services of ballets, while the Sires say that they have bill of release and receipts. The Fitchburg Railroad was trusteed just after midnight so that the scenery could not be delivered in time for the performance to-night, but a bond will be given so that the performance can go on to-morrow.

With a short, sharp shock Boston's theatrical season has come to an end. The cancellations of several engagements have helped to expedite matters. At the Museum, The Belle of New York had been booked for a four weeks' run, but the announcement was made that it was off, and that Wheels Within Wheels would close the house May 19. Corinne was coming to the Grand Opera House, but that seems to be off and the house closes with Julia Morrison this week. The Park and Hollis' will remain open through May, and the Tremont, Columbia and Castle Square will tempt hot weather fate.

Thus it happened that Bostonians have had to go out of town for their theatrical novelty to-night, and many went out to Malden to the beautiful new Auditorium to see Our New Minister, by Denman Thompson and George W. Ryer, which was produced there May 5, with this cast:

Thaddeus Strong	George F. Nash
Lem Ransom	Charles Barron
Darius Startle	Leonard Grover, Jr.
Obadiah Blurton	Thomas M. Hunter
Hannibal Chapman	Walter Lennox, Sr.
Curt Hu'ten	John Barker
Calvin Abdal	Mr. Beattie
George Hunter	Lawrence Brooke
Sylvanus Bartlett	Henry R. Scott
Skeezics	Lew Pistel
Jack Frasier	Aubrey Beattie
Nance Raisom	May Noble
Dorcas Tattleby	Lillian Dix
Esther Strong	Sophia Everett

It would not be saying too much to predict that in Our New Minister Denman Thompson has provided another Old Homestead, for judging by the reception at the opening performance, there is every indication of a repetition of that popularity. The story was told in THE MIRROR when the play was tried by Brooklyn amateurs last season. The play is admirably acted, the chief honors falling to Charles Barron, for so many years leading man of the old stock at the Museum and a prime favorite here. He has not acted here since a revival of A Celebrated Case three years ago, and he had a great reception. I would not go to hear a new minister fifty-two Sundays in the year if he were like George F. Nash. Thomas M. Hunter, Walter Lennox, Sr., and John Barker, three old-time favorites, made much of characteristic New England types, and May Noble was capital as the convict's daughter. Much of the success was due to the way that the play was staged by William Seymour. After a week on the New England circuit, the production will be brought to the Park for a run.

Turning to Boston, one finds quite a richness of questionable plays, headed, of course, by the much-discussed Sapho, given by the stock at the Bowdoin Square reinforced by Maud Edna Hall, who plays the title-role. It is amusing to hear her called a newcomer to Boston, but she has never had her name in such large type as this week. As if the play would not draw enough by its notoriety, they have put in a Mexican dancer and grotesque clowns to heighten the effect. Louis Nethersole is here to see if this production infringes his sister's rights. There was a veritable mob at the first performance this afternoon. The officers of the Watch and Ward Society were in a terrible pickle—they wanted to revel with Sapho and they felt bound to pay their respects to Mrs. Langtry in The Degenerates at the Hollis, so that they hardly knew which way to turn. Fortunately Sapho had a matinee, so that they could get to the Hollis for the evening. Mrs. Langtry's engagement has been cut down to a week and the second week, her last in America, will be devoted to Montreal, Toronto and Ottawa, where the fire sufferers will benefit.

Quo Vadis has been Quo Vadising along at a merry rate at the Castle Square, and it has been a case of sold out at every performance. The play is splendidly staged, and splendidly acted, and Lillian Lawrence and all the others of the stock make the most of their chances. This is the last week of the run. A Gilded Fool next week.

Julia Morrison in A Day of Reckoning, by Dore Davidson, is the final attraction of the season at the Grand Opera House, and her trial at Chattanooga is worked for all it is worth as an advertising medium. They say that she stands on her merits as an actress, and then they proceed to tell columns about her celebrated case, which is somewhat inconsistent. The Grand Opera House will reopen early in August, and as usual for several seasons, Two Little Vagrants will be the first play.

The Lady Slavey continues at the Columbia, with Dan Daly, Marie Dressler and Charles Danby of the original company as features, but Madge Lessing and Harry Davenport are in as good seconds, and Cyril Scott and Alfred Klein are favorites. La Petite Adelaide, with her dances, has scored one of the hits.

Why Smith Left Home has been doing well at the Museum, but it will stay there only this week, closing its long tour here. Macklyn Arbuckle is to star next season, and Brandon Douglas may be featured in the new play which is being written by George H. Broadhurst. Wheels Within Wheels, which follows, ends the Museum season.

True Irish Hearts is the play of the week at the Grand, the stock supporting John Walsh as Lanty Lannigan. Souvenir photographs of James A. Bliss were given away to-night.

James Gilbert has directed rehearsals of the Hasty Pudding boys in Wytche Hazelle, which is to be given at the Park four nights this week, beginning Wednesday. The house was dark to-night.

George C. Tyler made a flying trip to town last week, while Viola Allen was playing here, and had but little time to see his hosts of friends. He reports splendid business with all his attractions, and looks forward to a good year at the Park, which ought to be renamed the Liebler, as most of the time there will be occupied by that firm's attractions. He tells me that sixty-eight dramatizations of "Les Miserables" have been submitted with the hope of fitting Wilton Lackaye as Jean Valjean, but that the right one has not been found yet.

All the actors in town were welcomed by the Boston Press Club at its housewarming of its new building last week.

Sir Henry Irving and Ellen Terry were elected life members of the British Charitable Society at its quarterly meeting at Young's Hotel last week.

R. F. Keith has tendered free use of the Bijou to the Canadian Club of Boston for a benefit for the fire sufferers at Ottawa.

R. A. Barnet has just got out of quarantine. Four of his children were stricken with diphtheria and had a close call, but now all are on the way to recovery.

Mabel Dixey and Mary Young may do Mrs. E. G. Sutherland's sketch, Deceived Deceivers, in vaudeville. They tried it at Keith's the other evening with success.

Mrs. Howard Gould directed the stage for the performance of Dream Faces and Tom Noddy's Secret for the Woman's Educational and Industrial Union last week.

Irving W. Sanderson, of Melrose, proprietor of the Brockton Opera House, was before United States Commissioner Fiske last week charged with violating the revenue law by conducting the house without paying the war tax. The case was continued to May 31, and he was held in $500 on his own recognizance.

In St. Stephen's Church, last evening, the first meeting in Boston was held by the Actors' Church Alliance. Rev. G. W. Shinn, of Newton, delivered the address on "The Teaching Power of the Stage." The little church on Florence Street was well filled, but there were not many theatrical people in the gathering. Lillian Lawrence, the leading lady of the Castle Square, occupied a front pew, as did Florance Enneking, of Hearts of Oak company, who has just returned here for the Summer and is greatly interested in the work of the Alliance. Gertrude Roosevelt and some of the members of Why Smith Left Home were there, as were some of Julia Morrison's company, but most of the congregation were drawn out of curiosity to see actors off the stage.

H. B. Harris, who has returned to Boston as manager for Mrs. Langtry, was for some time manager of the Columbia here.

Anne Caverly has received a flattering offer to go into vaudeville in a sketch written for her after her hit as Sally Brass in Little Nell and the Marchioness.

JAY BENTON.

PHILADELPHIA.

Successful Season Ending—Plans for Summer Amusements—Vaudeville Notes and Gossip.

(Special to The Mirror.)

PHILADELPHIA, May 7.

This week closes the season of many of our theatres, lack of patronage in some cases and scarcity of attractions in others being the main cause. It has been a profitable season.

Weber and Fields' all-star stock company opened to-night at the Chestnut Street Theatre for one week, raising the prices of gallery seats to fifty cents and orchestra seats to two dollars. The house was packed and everybody delighted. Whirl-I-Gig and Barbara Fidgety were presented. This engagement closes the season at the Chestnut.

The engagement of Mrs. Fiske in Becky Sharp closed at the Auditorium Saturday, and with this week comes a return to the regular schedule of prices. Three Little Lambs, which appeared here earlier in the season, is the attraction, opening to a splendid house. Marie Cahill, Raymond Hitchcock and Edmund Lawrence appear as the trio of lambs. There is as yet nothing booked to follow.

The most profitable engagement ever played by Creston Clarke and Adelaide Prince, at the Park Theatre, is now in progress. Romeo and Juliet, The Fool's Revenge and Richard III. are billed for this, their fourth week.

E. H. Sothern and Virginia Harned are in their second and last week at the Broad Street Theatre. The Song of the Sword and The Sunken Bell—each three nights—are billed. Next week closes the season with Daniel Frohman's company in The Maneuvers of Jane.

The Chestnut Street Opera House is occupied this evening by the Browning Society in A Doll's House. May 8 and 9 the theatre will be closed. Henry Irving and Ellen Terry appear May 10 and for three nights. This engagement closes the season.

Mam'selle 'Awkins at the Walnut Street Theatre is now in its third week, and as there are no further bookings, its continuance depends on patronage later in the week. Elfie Fay divides honors with Josephine Hall.

At the Girard Avenue Theatre the Durban-Sheeler Stock company is giving The Great Diamond Robbery with a powerful cast. The drama is well staged and wins the plaudits of large houses. Next week, Camille.

The Stock company of Forepaugh's Theatre is giving a very creditable performance of Ruy Blas, with Carrie Radcliffe and John J. Farrell in the principal characters. The version used is the Salvini dramatization, obtained upon royalty. Business continues excellent. A Hoop of Gold next week.

Myles McCarthy in Dear Hearts of Ireland holds the week at the National Theatre. This engagement closes the season.

The Standard Theatre Stock company in The Danites opened this evening to medium house. The season closes with this attraction.

The People's Theatre is closed. John Kernell with The Hustler company was booked for this week to end the season, but internal dissensions and lack of business in Washington caused the stranding of the company.

Dumont's Minstrels close a very successful season at the Eleventh Street Opera House, May 12. The programme for week introduces two new burlesques, The May Day Strike and a College Commencement. The closing night will be devoted to a return to old time minstrelsy and Stephen C. Foster's old songs.

Keith's Theatre is continually strengthening the weekly array of features, and will remain open all Summer, as in former years. The programme this week presents Margaret Cornille, the Venus of vaudeville; Bert Coote and company, in Supper for Two; Bunth and Rudd, Eva Williams and Jac Tucker, in Skinny's Finish; Reno and Richards, Elinore Sisters, Webb and Hasson, Willis P. Sweatnam, Nelson, Glinseretti and Demonio, Zavo and Hilda, Adolf Zink, in character changes; Doris and company, Anna Kenwick, Tom Hefron, and the biograph. Business always the same.

At the Grand Opera House the last week of the season is devoted to an entirely new programme of first-class features. Lottie Gilson, the headliner, is followed by Filson and Erroll, Mr. and Mrs. Sidney Drew, Harry Le Clair, Johnson Brothers, Williams and Adams, Brothers Bright, acrobats, Violet Dale and Anna Wilkes. Many improvements are contemplated during the Summer. The Itashims, who control this house, are the new lessees of the Park Theatre, of which they will obtain possession Aug. 1. It is the present intention to open the house with a dramatic stock company.

Buffalo Bill and his Wild West Show will pay their annual visit here the week of May 14. They will occupy the same site as formerly at Twenty-ninth Street and Columbia Avenue.

Paderewski's piano recital at the Academy of Music, matinee, May 5, on account of the lateness of the season failed to draw the usual large crowd of admirers.

S. FINNBERGER.

ST. LOUIS.

The Summer Garden Season—Plans of the Outdoor Resorts—Notes of the Week.

(Special to The Mirror.)

ST. LOUIS, May 7.

St. Louis, famous for many years throughout the land for the beauty and size of its Summer theatres and gardens, will have more of these resorts during the coming season than ever before. It will be better supplied with Summer gardens than any city in the United States. The first place that will begin the business of outdoor amusement for the season will be Forest Park Highlands, which will throw its gates open to the public May 13. It will again be under the management of John D. Hopkins. The Police Relief Association will have its annual benefit during the first week at the resort, but Colonel Hopkins will supply the theatrical features out of his regular season bookings.

The opera season at Uhrig's Cave will open on June 3. Many improvements are being made at the Cave by Manager McNeary.

Manager Boyd, of the Union Trust Building, tells me he is negotiating with several amusement people with a view of opening the Union Trust Roof Garden again this season.

Other gardens that will open will be Oakland Park, with a stock company, and Klondike Park, with vaudeville. These places are now receiving thorough overhaulings, and will be much beautified at their opening dates, which have not yet been announced.

Charles M. Southwell, resident manager of the Castle Square Opera company, and his family left for New York Thursday. Mr. Southwell made many friends in St. Louis during his six months' stay, and he will receive a royal welcome if he returns here next season.

Homer Moore, manager of the Odeon, left Thursday for New York on business connected with the next season at that music hall.

Augustus Thomas arrived in St. Louis Wednesday from Santa Barbara, Cal., where he spent the Winter. He left for New York Thursday. Mr. Thomas is a native of this city, and his parents and sisters live here.

The St. Louis Theatrical Employes gave their first annual entertainment and ball at Uhrig's Cave Saturday evening. Chas. M. Hart, doorkeeper at Hopkins', Al. Ahrens and Sam Lowenstein, all popular in local theatrical circles, had charge of the affair. The vaudeville features were Al. Blanchard, Clayto and Clarice, Lydia Broughai, the Diamond Brothers, La Belle Franklin, and Mr. Hart.

Mrs. Charles Van Studdiford will celebrate the expiration of her contract with the Jefferson De Angelis company by giving a concert at the Odeon Tuesday evening, May 8. She will be assisted by Charles Humphrey, tenor; George Vieh, pianist; Lulu Kunkel, violinist, and other well-known musicians.

The last performance of the season at Hopkins' occurred Sunday night, being an extra performance, and a joint testimonial to Maye Louise Algen and Edward McWade, two popular members of the stock company. East Lynne was the offering. Victory Bateman, Lawrence Hanley, and Al. Blanchard appeared in the vaudeville bill.

The Columbia did a good business last week; the cool weather which arrived Wednesday was received with delight by the management. The Harry Watson Comedy company head the big bill this week. Other entertainers are George Thatcher, Sullivan and Webber, Morrissey and Rich, the Wings, the Nielsen Sisters, John W. World, Esmeralda, Mareena and Marella, Phelps and Willing, and the kinodrome.

Manager Garen has A Barrel of Money as his attraction at Havlin's this week. This name is very appropriate to the Havlin management at this time, for they certainly have made a "bar'l" this season. For the farewell week, beginning next Sunday, we are to have another Sapho company, headed by May Wheeler and Edward Elsner.

The Little Egypt Burlesque Company is the Standard's bill this week. Next Sunday, Victoria Burlesquers.

I understand Sam W. Gumpertz, manager of Hopkins', has signed a contract for five years with the Hopkins Amusement company, that controls the Hopkins' Theatre and the West End Athletic Club.

For Fair Virginia, which was the last attraction of the season at the Grand, scored a hit last week. Miss Helaine Hadley, as Nell Esmond, a Yankee girl, was especially well received. Miss Hadley is a young woman of rare promise and she certainly has a bright future before her in the dramatic world. Her interpretation of this difficult role was very creditable.

The Culver Military Academy students of Culver, Ind., who came to town to participate in the Dewey parade on Saturday, attended the Columbia performance in a body on Saturday night, having purchased 250 parquet seats and all the lower boxes.

Victory Bateman left for New York Sunday Night.

Maye Louise Algen, of the Hopkins' stock company, goes to Denver this week to join a Summer stock company.

J. A. NORTON.

WASHINGTON.

De Wolf Hopper at the Columbia—Things Theatrical in the Capital—Warde's Gossip.

(Special to The Mirror.)

WASHINGTON, May 7.

De Wolf Hopper in The Charlatan opened a night to a packed house at the Columbia. The comedian's personal triumph was marked, as the opera in its magnificent environment was roundly praised. Jessie Mackaye, the charming little comedienne, scored an instant hit. Nellie Bergen's vocal numbers received many encores. Henry Norman, Harold Blake, Mark Price, Charles W. Swain, Harry P. Stone, Ida Lester and Annie Cameron, together with a large chorus won warm approval. Weber and Fields' Stock company will appear for one night only May 14.

Daniel Frohman's Stock company are at the New National in The Maneuvers of Jane. E. H. Sothern and Virginia Harned will follow.

The Lafayette Square is open this week, the attraction being M. M. Theise's Wine, Woman and Song. A good attendance witnessed the opening. In the company are the Jenny Eddy Trio, Sheehan and Kennedy, Mazuz and Mazett, the Three Racketts, Kine and Gutthold, and Bennett and Rich.

The Academy of Music was forced to close in the middle of The Hustlers' engagement last week, by the action of John Kernell, the star, who refused to appear, claiming that money owed him by Thomas H. Davis, the manager, had not been paid. Money was telegraphed from New York to settle hotel bills and send the company there.

Paderewski was heard by a brilliant audience that crowded the Columbia Friday afternoon.

Manager Fred G. Berger states that there is no truth in the report of Sol Smith Russell's Carlsbad trip. Mr. Russell is now at Edgartown, Mass., where he will remain all Summer, preparing his new play for next season.

The Academy of Music is closed this week, and will reopen next Monday with Black Patti's Troubadours.

W. W. Rapley, of the New National, and his family, have moved to their country home at Avenal, Montgomery County, Maryland, for the Summer.

During his stay here Paderewski was the guest of Mr. and Mrs. Reginald De Koven.

JOHN T. WARDE.

CINCINNATI.

Music Festival Begins—Uncle Tom at the Grand—Other Matters.

(Special to The Mirror.)

CINCINNATI, May 7.

To-morrow night at the Music Hall the fourteenth Biennial May Music Festival begins with the rendition of Mendelssohn's oratorio, St. Paul, with Mrs. Hissem DeMoss, Madame Schumann-Heink, Ben Davies, David Bispham, and Louis Ehrgott as soloists. The festival will run to Saturday night, with matinees on Thursday and Saturday. Theodore Thomas' Symphony Orchestra is to furnish the instrumental music, and Wilhelm Middleschulte will preside at the organ. A mixed chorus of four hundred voices has been training for the event for two years under the direction of Professor Edwin W. Glover. In addition to the soloists already mentioned, Marcella Sembrich will be heard at nearly all the concerts. The attendance will average above thirty-five hundred for each performance.

Bailey's Uncle Tom's Cabin is at the Grand this week, giving two performances daily at popular prices. At the conclusion of this engagement the season of the Grand comes to an end.

The Walnut and Heuck's closed last Saturday night, and the only theatres in the city now open are the two vaudeville ones, the Columbia and the People's. The Columbia will be dark after this week.

The regular Spring opening at the Zoological Gardens occurred yesterday, and the season was celebrated by a grand concert by Weber's Military Band. The grounds were even more attractive than before.

The debut of Rose Cecilia Shay with the Castle Square Opera company was made last Thursday night as Azucena in Il Trovatore. Miss Shay has a mezzo-soprano voice of much dramatic intensity, and acts with spirit and enthusiasm.

WILLIAM SAMPSON.

BALTIMORE.

A Young Wife the Only Attraction—James Young and Weber and Fields Coming.

(Special to The Mirror.)

BALTIMORE, May 7.

One of the best attractions of the season at the Holliday Street Theatre is A Young Wife, that opened to-night to a good house. The play is produced with a cast embracing Selma Herman, Florence Rossland, Alberta Lee, Emmett C. King, Malcolm Williams, John L. Wooderson, Neil Florence, Frank Tannehill, Jr., Richard G. Williams, James J. DeBarre, and others. The settings and costumes are appropriate, and the entire performance is an enjoyable one. The Queen of the Ranch will follow.

Ford's is closed this week. James Young, a Baltimorean, will present Lord Byron next week.

The Academy of Music is also closed. Weber and Fields' company May 14, 15.

The Strakosch testimonial at Music Hall next Saturday evening will consist of selections rendered by first-class operatic artists, and of high-class vaudeville.

Broadway to Tokio did an excellent business last week. The principal interest in the production lay in the fact that George V. Hobart assisted in writing the book and that A. Baldwin Sloane did likewise with the score. They are both popular boys here, and their work was highly enjoyed.

HAROLD RUTLEDGE.

AMONG THE DRAMATISTS.

The American Dramatists Club have removed from their old rooms at 1440 Broadway to new quarters in the Townsend Building, 1123 Broadway.

Alby Sage Richardson will dramatize William Sage's novel, "Robert Tournay," for Daniel Frohman, who has secured the stage rights.

A. E. Lancaster has contracted to write a play for Daniel Frohman's Stock company next season.

Harriett Ford and Mrs. H. C. De Mille recently signed a contract with Richard Mansfield for a four-act romantic play; the title and story of which have not yet been given to the public. The production will doubtless be made next season.

The annual meeting of the American Dramatists Club was held at their new rooms in the Townsend Building on Saturday, when the following officers were elected for the ensuing year: President, Bronson Howard; First Vice-President, J. I. C. Clarke; Second Vice-President, Howard P. Taylor; Corresponding Secretary, Charles Barnard; Recording Secretary, Charles Klein; Treasurer, Richard A. Purdy; Directors, Augustus Thomas, Harry P. Mawson, and Harrison Grey Fiske; House Committee, Mark E. Swan and B. R. Vallentine.

MUSIC NOTES.

Max Vogrich returned to New York last week after a visit to Europe. He submitted his opera, Buddha, to Jean de Reszke, who has promised to sing the title part in Europe and America next season.

Emil Paur was re-elected last week for his third year as conductor of the New York Philharmonic Society.

Marcella Sembrich was the honored guest of the New York College of Music at a concert reception on May 2. Henry Graboff was the chief soloist of the programme.

Suzanne Adams sailed for Europe on May 2 to sing in opera at Coveut Garden, London.

The Bach Singers gave their second concert at Mendelssohn Hall, on April 28, under direction of Theodor Bjorksten.

The season of the Maurice Grau Opera company closed on April 25, with a special performance at the Metropolitan Opera House. Mr. Grau and a number of the singers sailed for Europe on April 26.

GOSSIP OF THE TOWN.

The portrait above is that of Lenore Soulier, this season a member of the Jefferson De Angelis Opera company. Miss Soulier possesses beauty, youth and intelligence, and they that saw her as Marie in The Jolly Musketeer say that she displayed a naïve charm and modest deportment refreshing to witness on the comic opera stage. When she made her debut with the Broadway Theatre Opera company in The Highwayman last season her fine mezzo-soprano voice secured for her a place in the cast, and she was commented upon as being one of the prettiest and most graceful members of that organization.

Mayor Neely, of Leavenworth, Kan., has forbidden the performance of Sapho in that city.

Frank Worthing, Blanche Bates, and Marie Wainwright are among the recent passengers for Europe. Edward J. Morgan will sail next Saturday.

E. S. Brigham has leased the Atchison Theatre, Atchison, Kan.

Marcus Mayer will retire from the management of Olga Nethersole at the end of the present season. She will be managed next season by Louis Nethersole.

Louie H. Frost filed a petition in bankruptcy at Hartford, Conn., on May 3, with liabilities of $14,165.27 and assets of $35.

Daniel Moyles and Etta Gundecker, of the Wilbur-Kirwin Opera company, were married in New Orleans on May 2.

It was reported yesterday that Florence Ricketts, late of the Casino company, and John F. Brice, son of Calvin S. Brice, were married at Wilmington, Del., on April 24.

Richard Carle is said to have been injured by a fall on the stage of the Shaftesbury Theatre, London, last week, while playing in An American Beauty.

DIXEY TO PLAY FRANÇOIS.

Henry E. Dixey has been engaged by Liebler and Company to originate the character of François in Langdon Mitchell's dramatization of his father, Dr. S. Weir Mitchell's story, "The Adventures of François." It is considered that Mr. Dixey will be an ideal François, and he is expected to make the hit of his career in the part. The play will be produced in Philadelphia early next season.

T. D. FRAWLEY IN TOWN.

T. Daniel Frawley arrived in town yesterday from Los Angeles, where his company is playing an engagement. He will remain here for about two weeks, completing arrangements for a new enterprise, the details of which he will announce later.

MARIE BORROUGHS TO STAR.

Marie Burroughs will make a starring tour next season under the management of D. V. Arthur, in a dramatization of Gilbert Parker's novel, "The Battle of the Strong."

SAID TO THE MIRROR.

W. J. BUTLER: "I learn by THE MIRROR that Edwin Holland has copyrighted a play under the title All a Mistake. This title belongs to me, and the play, All a Mistake, was produced in Grand Rapids, Mich., in 1896."

FRANK V. FRENCH: "I note in THE MIRROR'S dates ahead 'the Robinson Opera co. (Western; Frank V. French, mgr.)' I wish to say that I know nothing about this company, who are trading upon the name of my company, the Robinson Comic Opera company."

TRANSATLANTIC TRAVELERS.

Mr. and Mrs. Odell Williams, who intend to spend the Summer in Europe, have rearranged their plans and will sail on the *Graf Waldersee* on May 19. Their first intention was to sail early in June.

Stuart, "the male Patti," was among the arrivals at this port on the *New York* last Saturday. He will remain here only a few weeks and then return to England to fill Summer engagements.

Fred Dangerfield, stage-manager of the Metropolitan Opera House, will sail for Europe on the *Campania*, June 16.

IN SUMMER PLACES.

Mr. and Mrs. John D. O'Hara (Margaret Macklin), having closed with Phil and Nettie Peters Comedy company, are resting at Chattanooga, Tenn., as guests of P. R. Burns. They will remain until after the Spring festival, May 14, and then go to New York State to spend the Summer.

Arnold M. Alexander, having closed with Waite's Stock company, is resting at Clarion, Pa., for the Summer. He has signed with Mr. Waite for next season.

Joseph P. Hayes is at Milford, Mass., for the Summer.

Dan Daly is going to spend the Summer at Crescent Beach, Mass.

Sydney Booth will be at Manchester-by-the-Sea, Mass., this Summer with his mother, Mrs. Agnes Booth-Schoeffel.

Stuart Robson has gone to his country home, at the Highlands of Navesink, N. J., for the Summer.

Raymond Gilbert, who has been with Frederick Warde during the season, will spend the Summer at his home, Wallingford, Conn.

W. E. Horton writes from Mt. Clemens, Mich.: The season at this popular resort has opened finely, more professionals now being here than ever before at this time of the year. The arrivals during the past week were Joe Flynn, William A. Mason, Bobby Mack, and Bessie Van Dorn.

Mrs. Andrew Mack left during the week, after a four weeks' sojourn at the Springs, to join Mr. Mack at Toledo.

W. C. Cameron, manager of the Behman Show, spent Saturday and Sunday at his home here, leaving Sunday night for Buffalo.

The Nelson Family, ten in number, left to join the Wallace Show at Peru, Ind. This is their third season with this show.

LETTERS TO THE EDITOR.

Æsopus Answered.

COLUMBUS, O., April 30, 1900.

To the Editor of The Dramatic Mirror:

SIR.—If replies to illogical statements are permissible, may a few words be ventured in answering your amiable "Æsopus" of a couple of weeks ago? Even the police reporter, of whom he speaks so disparagingly, could point out to him the fallsity of his logic.

The article which "Æsopus" quotes from the New York *Herald* happens to have been an editorial, and its value as truth has nothing to do with the fact that the paper does not employ a critic. If it be really true that actors receive suggestions from newspapers, then it would still be true, though every actor on the stage choose to deny it. It is quite possible that the value of New York criticism has recently been vitiated, by causes that need not be here rehearsed, but your friend with a fable-like name forgets that even these possibly false criticisms reach numbers which the actor can never hope to influence. A torch can enkindle a town, and because that torch is in the hands of an irresponsible person, it is none the less formidable.

But to expect of a critic the executive ability in the line which he is called upon to criticize in others, is manifestly unfair. Reviewers are not concerned with the means by which a player reaches an acceptable interpretation of a part. It is for them to take a character as it is depicted upon the stage and, measuring it by their own knowledge of life and art, classify it. It is unfortunate that players should bear the censure which should really fall upon the manager, and for the benefit of "Æsopus" it can be stated that most reviewers are aware that actors do their parts as they are ordered, but if any one has a conscientious objection to playing a part inartistically there is always the loophole of a two-weeks' notice; that is, if the actor has the courage of his convictions. Besides, it is the only way a critic can reach the manager, and if unfavorable notices keep people away from the theatre until defects are remedied, then the reviewer has accomplished his mission. The essential truth remains that people do look to the papers, for opinions of plays, and the first duty of the critic is to the public, not to the stage.

A critic may be wrong in calling this performance good or that bit of acting bad, but he is no more prone to err than the actor in his interpretation and it is unjust to accuse him of ignorance or insincerity without proof. A reviewer must come to a decision upon the same points of a play in twenty-four hours as those over which the entire cast has studied for weeks. Such odds in themselves are heavy, and in the end if the public, or any part of it, takes the paper's word about a play it would seem that the actor could do many worse things than follow the advice that affects the box-office receipts. Very truly yours,

THEO T. FRANKENBERG,
Dramatic Editor Columbus *Citizen*.

An Impression of Sapho.

NEW YORK, May 5, 1900.

To the Editor of the Dramatic Mirror:

SIR.—As a visitor to New York, the writer on arrival was not a little surprised at the outcry of the public against Sapho, yet after seeing the performance this surprise was somewhat dissipated, for the reason that the play loses its refinement in translation. Madame Réjane, who originated the role in Paris with great success, did not depict the most hideous vice without strongly representing the undercurrent of a moral; neither is this missing from Daudet's book, nor does the public appreciate the story of the seamy side of life alone without a touch of loftier sentiment.

Throughout the play one knew that Sapho had sinned. Her surroundings had been vile and she had passed her life groping in the dark to find the one who could make it perfect, and her sinning proved to be only a searching in the right direction, for when she meets the man her whole life is changed. One feels that the large soul of the woman has realized its desires and that a pure love has elevated and purified it. But all the love, all the remorse cannot efface a past such as hers, and retribution speedily follows. Her lover, Jean, the only one she ever loved, deserts her, and so great is her anguish that one can only feel the deepest commiseration and would give much to comfort a despairing soul whose last anchor has been cruelly torn away. She is a true woman, sacrificing and unselfish almost beyond comprehension, for when her lover returns and begs her to renew the old life, she gives up all that is dearest to her for his good. As the curtain falls she leaves him sleeping, and the impression on one's mind is that, although she has perhaps been the wickedest woman on earth, she will be a saint in heaven. Her purgation has been great, her purification greater, and as such she is worthy of the kingdom of heaven.

Is not this the impression the author sought to convey, but which the interpreters found difficult to portray in our matter-of-fact, direct Anglo-Saxon language and manners to the average playgoer, who seeks amusement and rarely sees beneath the surface, unless the moral is strongly pointed? Yours sincerely,

BRITON.

The Public to Blame.

BEATRICE, NEB., May 4, 1900.

To the Editor of the Dramatic Mirror:

SIR.—I commend THE MIRROR for the stand taken against immoral plays and the Theatrical Trust. Both are subjects requiring vigorous treatment, with suppression in view. Perhaps those who suffer most from the power of the Trust are some of the people employed by its members. They are assigned to the representation of characters, which they often detest, and must either play the parts or else resign, which, I understand, practically excludes them from getting engagements with any other member of the Trust, or in appearing at any of the theatres controlled thereby.

THE MIRROR has succeeded in getting managers pretty well stirred up. Now, permit me to suggest that it is time to get down to the cause of this theatrical condition, and purify the source from which this filthy stream flows.

I am unwilling to believe that every manager who has a company on the road presenting a "shady" play is necessarily a man of depraved tastes and immoral tendencies, nor do I think we should expect managers to be any more conservators of public morals and decency than the rest of us. They are not in business from motives of philanthropy, but for profit, like men engaged in other lines of effort.

If the theatregoing public demands and will patronize indecent plays, the temptation is great to supply the demand, and the responsibility for them is not, therefore, primarily with the manager and his people, but with the public. If the brand of public condemnation was put upon all such plays by the absence of receipts at the box-office, managers would retire them soon enough; but when, night after night, theatres are packed to their capacity to witness the presentation of an indecent play, what must we expect? Simply that they will run as long as the demand for them continues.

For a change, roast the public. It needs roasting. Yours truly,

CHAS. E. BAKER.

"Realism" of the Chinese.

PHILADELPHIA, May 3, 1900.

To the Editor of The Dramatic Mirror:

SIR.—While going through an old book looking for matter, date of book 1827, ran across the following, which in these days of realism on the stage might prove interesting to your readers to know that the Chinese a hundred years ago were well up in the art. Will quote exactly as written:

"On our return from Pekin," says M. Guignes, "the mandarins had the politeness to cause the piece called The Tower of Sy-hol to be acted for us. The scene was opened by genii, mounted on serpents, taking an airing by the side of the lake. A bonze of the neighborhood fell in love with one of the goddesses, and paid his addresses to her. The latter, unmoved by her sister's remonstrances, listened to proposals of the young man, married him, became pregnant, and was delivered on the stage of a child, who in a few minutes was able to walk. Enraged at this scandalous conduct, the genii dismissed the bonze from his priestly functions, and in the end struck the tower with lightning, by which it was reduced to that state in which the tower of that name actually is."

I found this in "Description of All Parts of the World," by M. Malte Brun, published in 1827. This beats cows, horses, camels, Gatling guns, etc., which we now see as "realistic" features. MACFARLANE.

AMATEUR NOTES.

The Incog Dramatic Club, of Rochester, N. Y., played The Spy of Gettysburg on April 25, with Charles R. W. Kirby, F. J. Gabel, C. C. Carver, O. Gabel, F. S. Kolb, D. Geddes, A. Gabel, J. Weaver, Miss G. Krank, Miss M. Mathias, and Miss A. Homan in the cast.

The New Century Dramatic Club, of Oakland, Cal., played A Seminary Escapade on April 17 at the Dietz Opera House, the cast including Archie Newhard, W. J. Hall, Morris Isaacs, Lillian Groth, Fleecy Sawyer, Mrs. Anna Donaldson Cecil Cotton, Mami Newhard, Lorena McIntyre, Dina Thompson, Maybelle Calahan, Myrtle McKinley, Violet Thompson, Irene McKeon, Archie Donaldson, Hazel Van Haltren, Nellie Sawyer, Edwin R. Ronaldson, George Weav, and Leslie McKillican.

The Browning Society, of Philadelphia, presented Ibsen's A Doll's House at the Chestnut Street Opera House, Philadelphia, on May 7.

Students of Packer's Institute, Brooklyn, played As You Like It on April 30 at the Academy of Music in that city. In the cast were Adella E. Potter, Florence A. Knapp, Amy Dunlap, Mary Burns, Ellen P. Day, Helen Burns, Lucille Abbey, Clara E. Auel, Marguerite Shattuck, Grace A. Muns, Isabel L. Shields, Lillian Main, Lulu Van Cleaf, Amy Lester, Henrietta Williams, Lillian Ferris, Kate D. Ketcham, Eleanor Williams, and Euphemia Blunt.

Jamestown, N. Y., amateurs sang the operetta, "Powhatan," at Samuel's Opera House, Jamestown, on April 25. The principals were Mrs. Nellie Turnwell-Folsom, Hannah Ward, F. Bolyn, Frank Broadhead, and Charles Wilberg.

Students of the Masten Park High School, Buffalo, N. Y., played on April 28 and 30 a four-act play, Blennerhassett, by Arthur F. Haussler, of the school. The cast included Leopold Shire, Mabel J. Valentine, Irene B. Sullivan, Seir A. Diefendorf, Albert F. Siebold, Ella F. Vogelson, George S. Youngman, Ralph K. Robertson, Michael Cohen, Raymond R. Drake, John B. Whitney, Lindley W. Johnson, Warren V. Harris, Harry F. Feltes, and Eugene E. Person.

The Chimes of Normandy was given in Showalter's Opera House, Latrobe, Pa., April 24, 25, under the direction of Mr. and Mrs. Grant Heath. The chorus contained fifty-five voices and was accompanied by an orchestra of fifteen. The principals were Mrs. Grant Heath, Nellie Williams, Maria Johnston, Caroline Abbottechio, Edna Shudle, Laura Hibben, John Rock, Hal M. Fink, James T. Hughes, W. M. Shumaker, and H. W. Ryan. Hal M. Fink deserves special mention for his fine singing in the role of Henri.

Students of Mount St. Joseph's College, Baltimore, played Francesca Carrara and Teacher Wanted on April 24, the casts including R. E. White, J. S. Eichelberger, J. A. Desio, Floyd Highlander, H. Vonderhorst, M. Cassidy, W. A. Knell, W. W. Wright, T. Malone, M. Needham, T. Nunan, J. Schmitt, Leo Fortuna, Edward Holbein, Joseph Casey, Cleveland Ney, Thomas Conn, John Scanlon, and D. O'Brien.

The Cercle Francaise and the Classical Club, of Radcliffe College, Cambridge, Mass., enacted in Brattle Hall, on May 1, 3 and 4 scenes from Plautus' Rudens, and a new operetta, A Copper Complication, by Mabel W. Daniels and Rebecca L. Hooper.

The Delaware, O., Dramatic Club played on April 18 Elmer D. Watson's new drama, The Odd Fellows' Grip. The cast was composed of Edith E. Mayer, Cora Saulsbury, Madge Keefe, Carrie Finley, James Shea, Dan T. Griffin, Harry H. Fuller, A. L. Vogt, Clark J. Watson, and Hosea F. Meyer, under direction of the author.

The Yale University Graduate School of English presented Ralph Royster Doyster, at New Haven, Conn., on May 2.

Euripides' Iphigenia at Aulis was acted by Greek students of Beloit, Wis., College on April 27.

The St. Cecelius Society, of Toledo, played The Woman of the World on April 28, directed by Isabel Finley.

The Seniors of Amherst College have successfully presented in several cities the farce Hunting for Hawkins.

Among the Breakers was presented by the senior class of the Hanover, Pa., High School April 20 and 21. Myrtle Parr, Helen Young, Ada Shultz, Lulu Trone, Ralph Young, Walter Sprenkle, Rufus McCosh, Paul Baughman, Edward Hoke, and Samuel Geiselman. The performance was under the direction of Professor T. F. Chrostwalte.

Euripides' Iphigenia at Aulis was played in Greek by students of Albion, Mich., College on April 17, with Harriett Hewitt, Frank M. Cottrell, Arthur J. Price, Robert Grocock, William A. Robinson, Royal A. Grosenbaugh, Jessie L. Marsh, Margaret Dixon, Annie Jane Bartrem, Lelia Jane Carlisle, Esther Louise Collins, Edith M. Crane, Zoa Dixon, Lena M. Hunt, Flora M. Kempf, Kate Koons, Florence Blanche Maveety, Fairy W. Mount, Ella M. Parks, Jennie M. Smith, Roula Adair White, Blanche Williams, Grace E. Hunt, Pearl Miller, R. J. Chase, Cecil Pollok, Elizabeth Barr, Emma A. Barry, J. E. Barry, C. H. Bryan, Pearl Conner, C. W. Emmons, Donald MacFall, George A. Fox, S. R. Gould, Gretchen Lutz, J. J. Martin, Alida H. Reinberg, W. A. Rohrer, W. Carl Rufus, and F. Fay Wolfe.

The sophomores of the Woman's College, Baltimore, Md., played London Assurance on April 27. In the cast were Sarah Elizabeth Rupp, Jeannette Ostrander, Lena Madesin Phillips, Edith Resor Dean, Grace Celesta Moses, Mary Porter Boss, Emily Locke Hoskins, Alice Josephine Dunning, Kathleen Moore Mallory, Lida Lavers, Francis Conner, and Isabel Howells.

The Criterion Club of Boston enacted Diplomacy at Union Hall in Boston, on April 27. It was the one hundred and seventy-fifth performance of the club, and the cast included W. E. Hitchcock, L. B. Fenderson, W. H. Dugan, R. W. Frost, Grace Whitmore, Martha Waldron, and Alice Linnell.

Rochester amateurs played Fritz Stein, at Avon, N. Y., on April 27. In the cast were Charles Collins, John Westfall, Benjamin Galley, William Sackett, William Clark, Homer Sackett, J. Francis Kellogg, Harry Follett, Herman Dover, William Pollard, Walter Ager, Orange Herman, Mrs. George Stevely, Bessie Dover, Mrs. Connell, and Frances Lacy.

Students of St. John's College, Toledo, O., played The Crime Expiated; or, The Beggar in the Camp, on April 27. In the cast were Bernard Daly, John Higgins, J. Fred Ankenbrandt, Arthur J. Sawkins, J. Max Knelsel, Erwin Effler, Michael J. Flanigan, John Lawlor, Peter Bick, Joseph Mertz, Robert H. Vollmayer, and Charles Sweeney.

Students of the Rochester, N. Y., High School presented The Cool Collegians on April 27, the cast showing Fayette B. Dow, Thomas Dransfield, Jr., Lawrence E. Stewart, Mae Galliger, Alice Crouch, Ruth H. Crippen, Olla Huntington and Grace Webb.

An outdoor performance of A Midsummer Night's Dream will be given by the students of Hosmer Hall, St. Louis, May 15.

The Walker Club, of the Massachusetts Institute of Technology, played Molière's The Miser, at Copley Hall, Boston, on April 25. The cast showed John T. Scully, Charles P. Tolman, E. P. Beckwith, H. H. Howe, William C. Appleton, and A. M. Constantine.

The Booth Dramatic Corps, of Brooklyn, played The Charity Ball at the Criterion Theatre, Brooklyn, on April 27. In the cast were Francis Kelly, M. De Lavante, William J. McCahill, H. M. Barrett, Arthur E. Claus, H. Miller, Howard Joost, A. F. Hurst, W. Whittaker, Rose Blanchfield, Ann Tischler, Dorothy Dearborn, Lilias Robb, Marie Reubens, and Irene Cromwell.

The Serious Family was played at the Lexington Avenue Opera House, May 3, for the benefit of the Royal Arcanum.

Students of the Sacred Heart Academy, Clason-on-the-Sound, played Maurice the Woodcutter at Carnegie Lyceum, in this city, on May 3, the cast including Alfred J. Julia, Albert F. Haulon, Daniel C. Haggerty, Robert J. Walsh, Frederick J. Scales, John H. De Russy, Joseph A. Young, Edward A. McShane, Paul J. Mahon, Robert J. Weber, James A. Fitzpatrick, Raymond J. Pennefether, and John J. McLean.

The Acolian Dramatic Club of Milwaukee have announced for production on May 31 the pastoral play, Daisy Farm. F. J. Eaton and Alice Harms will have the leads.

The Young Men's Club and the Young Women's Circle of St. Mary's Church, Brooklyn, played A Model Young Bachelor, and The Wayside Inn on April 22. In the casts appeared J. J. Gallagher, T. S. Stafford, R. C. Farley, Miss M. Garland, Miss R. Dillon, W. F. Conuly, W. A. Cross, J. J. Redington, J. F. Hartye, Harry Walsh, M. J. Biggane, J. A. McClunn, Miss E. Hughes, Miss H. Howard, and May R. Bradley.

The annual Shakespearean competition of the University of Missouri, Columbia, Mo., occurred on April 21. W. S. Barrow, of Columbia, won first prize, and John C. Hall, of Waverly, Mo., second. The others who appeared were Stanley M. Masters, F. M. Underwood, W. C. Lyon, Nelson Sears, M. C. Burke, M. K. Green, Eli Brink, Arthur Bassett, Homer Hacabe, F. J. Lyon, C. A. Gentle, E. F. Bishop, H. S. Edmonds, George A. Hoffman, C. Pepper, and R. B. Oliver.

The [illegible] University will present A [illegible] at Englewood, N. J., to-day [illegible] cast in- [illegible], Marr, [illegible] Curran, [illegible] L. Young, W. [illegible] and E. A. Moran.

The [illegible] Hall School, [illegible] her direc- [illegible] April 21-26. [illegible] Cress, [illegible] Meade, Ed- [illegible] ewin Pe- [illegible] Warner, [illegible] Allen [illegible] and Clar [illegible]

The [illegible] presented My Friend [illegible] April 30 and May 1. [illegible] Frank Plunkett, Wilson [illegible] Tom T. Seaton, Anita [illegible], Anna [illegible] Anna Degray, and Jessie [illegible]. The production was coached by [illegible] self.

The Review Club of Chelsea, [illegible] the Chimes of Normandy at the Academy of Music in the city on May 2, the principals being Carmen Harris, Jennie Lewerton, Mrs. J. A. Hosier, Mrs. Annie W. Sawyer, Frank Bickford, Maud Gatchell, and Mrs. Waldron Bittner.

Excerpts and the Chimes of Normandy were presented in Houston, Tex., amateurs on April 26, 27, under direction of Mrs. J. G. Carr, the principal hits being made by Messrs. [illegible] Taylor, and Misses Timmins, Peck, Carr, and Field.

Plainfield, N. J., amateurs played A Night Off at Stillman Music Hall in that city on May 1. Mr. and Mrs. William L. Saunders, Mr. and Mrs. Frank W. Bedell, William R. Cock, William T. Pellitier, Frederick W. Goddard, Grace Kelley, and Mary Anderson Reinhart were in the cast, and Alfred Young staged the play.

The Greater New York Dramatic Company will play Richard III at the Brooklyn Athenæum on May 11, with Arthur B. Quetrell in the title part.

NOTES OF NEW THEATRES.

A contract has been let for the building of a theatre at Clarksburg, Miss.

The Masons of Elizabeth City, N. C., contemplate the erection of a temple, with a theatre on the ground floor.

The Odd Fellows are to erect a $12,000 theatre at Onawa, Iowa.

MATTERS OF FACT.

Plattsmouth, Neb., is to have a new theatre next season. It will cost $25,000 when completed, and promises to be one of the handsomest in the West. Plattsmouth is a town of 10,000 population, with good railroad connections, and is 20 miles from Omaha. W. J. Stadelman will manage the theatre.

W. Busch, of 3821 Florissant Avenue, St. Louis, Mo., has a play entitled Lady Smith, and several farce-comedies which he will sell outright or let on royalty.

A new theatre is being built at Gloversville, N. Y., which will be ready for opening Oct. 1. It will be named the New Darling, and will have Gaut and Hubbard as the managers. Manager Gaut is now in town booking first-class attractions for the house, which will be thoroughly modern in its appointments.

Charles Nevins has a vaudeville sketch, bearing the ear-marks of a hit, which he offers for sale. His address is 2794 Broadway.

Charlotte Lambert has had several offers for the Summer, but owing to the hard Winter season she has decided not to take to the road during the hot spell.

Belle Gold has just closed her season as the soubrette with Sullivan and Blair's Bowery After Dark. She has received high commendatory mention for her rendering of Nellie, a Bowery waif in The Bowery After Dark. Miss Gold is the possessor of a pretty face, good figure, youth, and talent.

Arthur C. Aiston will have many of the old members of the cast in Tennessee's Pardner next season. The tour which has been booked, and will be backed by Mr. Aiston, will be in charge of Phil Hunt, who will be Mr. Aiston's acting manager with the company.

Elmer Walters will produce Louis Eagan's comedy, Where is Cobb, next season. The piece will be played in the popular-priced houses and the larger night stands only. Mr. Walters looks for the same success with the new venture that he has enjoyed with well seasoned attractions in the past. Novel advertising and a good company are promised. W. A. Wesley will go in advance.

Mabel Amber did not accept an engagement with Otis Skinner's company as reported, but is still open to offers for the present and next season.

Carrie Sanford was specially engaged for three weeks by the management of the Lyric Theatre, Chicago, to originate the leading comedy rose in Johnston's Widows. The Music Hall Girl, and Too Much Money. She achieved success in each of the roles.

A manager with capital is wanted to join "star" with capital in putting out a melodrama next season.

A colony of "topliners" make their homes at Bensonhurst, N. Y., where they have purchased lots and homes from J. H. Pennock, of Twenty-second Avenue and Eighty-sixth Street, Bensonhurst. Bensonhurst is within easy distance of the Rialto, and has all the latest city improvements. Mr. Pennock invites a call from professionals who wish to make a good investment.

G. A. Stryker scored a distinct success with Robert Mantell in Newark last week, and received much favorable mention for his work.

Henry Buckler has closed a successful season of thirty-four weeks with the Frederick Warde company, which made a trans-continental tour. Mr. Buckler has been on the stage three years, and in that time has played a long line of parts. He has been particularly successful in genteel heavy roles and old men. Mr. Buckler is open to offers for next season, and may be addressed care of this office.

Darrel Vinton is praised by the press for his acting of the title part in Michael Strogoff.

After a season of thirty-six successful weeks, Leon Herrmann and his wife will sail for Paris on May 24. The members of his company recently gave to him a handsome magic stick, tipped with solid gold, on which his name is engraved, and also the names of each member. He will open about June 15 at the Salle des Capucines, Paris, for four weeks, and then will go to Vienna to visit his aunt, Rosalie Herrmann, widow of Carl Herrmann, and to get the paraphernalia and silver apparatus belonging to his uncle, the chief magician of the celebrated family. He will return to the United States early in August for his next tour.

The const tour of the original Have You Seen Smith company is said to have been very successful. Even in lower California, whence many discouraging reports have come regarding financial depression due to a lack of rain, the business done by this company was remarkable. The return trip is being made via the Northern Pacific, and the season will close about June 23, after which a supplementary tour of the parks will be made.

Doian and Lenharr and Alan Dale. * *

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Horsford's Acid Phosphate
Invigorates and strengthens the system, relieves nervousness and headache, and creates a good appetite.
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THE PURPLE LADY
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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK - - - - - - - - MAY 12, 1900.

Largest Dramatic Circulation in the World.

THE THEATRE YEAR.

On another page of THE MIRROR this week is printed a list of the plays of the year in this city. The list includes revivals as well as productions.

During the season now practically closed 132 new plays, exclusive of the 29 credited to the dramatic schools, were produced in New York. During the preceding season, covering the same time, 116 new plays were produced. At this writing thirty-four theatres remain open in the Borough of Manhattan. This number includes the music halls, vaudeville houses and other resorts carried in THE MIRROR'S department of "Current Amusements." Last year at this date there were five more houses of the better sort open than are now in operation.

There appears to be no doubt that the theatre season is closing earlier than usual. The weather cannot be blamed for this, for the weather has never, perhaps, been more favorable to the theatre than this Spring.

As is well known, this country never in its history has enjoyed a year of such prosperity as it has enjoyed during the theatre year now ending. There has been unparalleled activity in almost every branch of business, and the great public has had plenty of money to spend on amusements. The unusual success of the more deserving enterprises of the theatre has proved this statement.

But on the face of things there is something radically wrong about the theatre. During such a remarkable season of general prosperity the number of productions should have been much greater. The number of productions this year, in fact, does not show an increase that would be warranted by the natural development of amusements to keep pace with the development of the country during an ordinary year. When the extraordinary growth of the country and the unprecedented volume of general business are taken into account, it would seem that the theatre alone of all institutions in this country had actually stood still.

The reason for this practical stagnation of the American theatre during a time when it should have gone forward by leaps and bounds is plain. It is due wholly to the attempt by a few speculators to monopolize it for their personal profit.

A TIMELY RESOLVE.

THE Board of Directors of the Actors' Society of America, in a preamble and resolution printed in another column of THE MIRROR this week, makes a declaration worthy of commendation.

Starting with the premise that the Actors' Society's purpose is the promotion and improvement of the actor's calling and its conditions by mutual effort, dramatic, artistic, economic and social means, the belief is announced that the social status of the dramatic profession must suffer injury by the acceptance into its ranks of men and women whose social status is scandalous; and holding the Actors' Society to be a representative body of the profession in America, a protest is made against the entrance to the public, through the gateway of the stage, of men or women who through their public conduct have become notorious. More important even than this protest is the announcement that "as a Society we declare that we will neither associate with nor support such people in our profession," and individual members of the Society are advised by the resolution to "avoid business relations with men and women who would blazon their desire for notoriety by the use of the actor's calling."

Self-respecting actors long have deplored the projection of notorious persons on the stage. The profession long has suffered from the "enterprise" of so-called managers that has put forward as "actors" such persons, who have had nothing but their notoriety as capital. This season happily has seen something in the nature of a public revolt against such persons, and the resolve of the Actors' Society, if carried into practice, will still further discourage this phase of conscienceless commercialism that with other phases of commercialism has cursed the American theatre.

DRAMA AND LITERATURE.

THE notable successes recently of plays made from books has altogether changed the dictum once held by persons that assumed to know that literature and the drama, with the occasional exception that was held to prove the rule, were necessarily distinct creations. Literature and the drama, with an occasional exception that seems to prove the new rule, are now quite interchangeable.

Aside from the many popular novels that have found a new popularity in the form of plays, the common or cheaper series of books on the counters now number stories made by more or less skilled hands from what originally were plays.

One of the most prominent publishing houses has announced that a new novel by a well-known author will begin a serial course in a monthly magazine that bears the name of the publishing house. It will in due time also be put forth in the form of a book, but prior to this, and really before its serial course is run, it will be placed before the public in the form of a play. It may or it may not succeed as a play, but when it is given on the stage it will serve to satisfy the curiosity of its serial readers as to its denouement.

There is, of course, a question whether representation of this story as a play will not serve to destroy much interest in it as a serial, although, even if it should make a successful play, it no doubt will have thousands of readers that may not hope to enjoy it in a theatre. The course to be taken with this story, however, has an interest, as it relates to the fact that the success of so many novels in stage form has stimulated authors to write for the theatre and for the book public at the same time. Surely the wiseacres that so long held that the drama was not literature and that literature was not drama must, in the new circumstances, revise that opinion.

INSURANCE RATES.

THE Chicago Underwriters' Association has advanced the rate of fire insurance on theatres from $4.28 per $100 to $6.56, this action having been taken, it is said, as a result of the recent burning of the Columbia Theatre in that city.

According to the Chicago *Journal* "the only theatres considered to be nearly fire proof" in that city are three, and these are not affected by the new rates of insurance noted. The other Chicago theatres must pay the increased rate or remodel their interiors to meet the requirements of a new building ordinance adopted recently.

The borough of Manhattan of Greater New York alone has about twice as many theatres as Chicago. Of these about one half—say nineteen—have been built under the stringent laws that control the construction of theatres in this metropolis. It may be said that this number of theatres in New York are practically fire proof, as that term is understood. Undoubtedly there are several theatres here, as there are in Chicago, that are not fire proof; but it is a rule in all theatres in this city to take every precaution against fire that ingenuity can suggest or care provide. The inspection by the model fire department of New York, too, is constant and intelligent. The insurance rates on theatres are lower here than in Chicago, although those rates differ here in accordance with the differences in the theatres as to safety, location and surroundings. The rates are lower generally here, however, because of the large number of comparatively new houses that have been built under restrictions, and because of the confidence felt in the fire department.

For the reasons stated, the element of danger is minimized in this city. And taking the country at large it is probably true that relatively there are fewer fires in theatres than in other buildings in public use, because of the unusual precautions taken against fire in amusement places.

A COMMENDABLE RESOLUTION.

At a meeting last (Monday) evening of the Board of Directors of the Actors' Society of America the following resolution was passed for the guidance of the members:

Whereas, The Actors' Society of America was formed for the purpose of promoting and improving the actor's calling and its conditions, by mutual benefit, dramatic, artistic, economic and social means: and

Whereas, We believe the social status of the theatrical profession must suffer injury in the estimation of every respectable community by the willing acceptance into its ranks of men and women whose social status has become a public scandal, and

Whereas, We hold the Actors' Society of America to be the representative body of the dramatic profession of America; therefore

Resolved, That as a body of men and women who love the art of acting, and desire to maintain its respectability to an even level with the communities in which we live, we do protest against the entrance to the public, through the gateway of the stage, of any and all men and women who through their public conduct have become notorious; and as a society we declare that we do not desire to associate with nor support such people in our profession; we earnestly advise our individual members to avoid business relations with men and women who would blazon their desire for notoriety by the use of the actor's calling.

THE THEATRICAL TRUST.

The Cable Used to Misrepresent.

New York Evening Post.

Everybody must have noticed how prominent a part the ordinary telegraph plays in the great business of theatrical advertising. There is not a day that it does not report some stroke of good or bad fortune supposed to have occurred to an aspirant for dramatic honors, and the ingenuity displayed in these inventions—for very few of these stories have any foundation in fact—shows that a higher quality than impudence is essential to the making of a successful advance agent. Since the development of Theatrical Trusts, which have practically established a community of interests between managers on both sides of the Atlantic, the ocean cables have been pressed into this service, and are now employed constantly in the misrepresentation, not to say deliberate falsification, of theatrical intelligence, for the more effective bamboozlement of the dear public. It is scarcely worth while to telegraph exaggerated yarns of the success of an actor or a play from one American city to another, for the truth soon leaks out and the lie becomes ineffectual. But in the case of the cable it is different. A message that has been sent under three thousand miles of water is held, in the face of repeated experience to the contrary, to be worthy of special credence. At all events, it is less likely to be speedily contradicted. Thus London is entertained with glowing accounts of astounding triumphs won by certain plays and stars in the United States, while we, on this side, hear of the rapturous reception accorded in London to performances destined for later production in New York. All of which, of course, piques curiosity and helps the preliminary sale of seats. The favorable critical opinions which are quoted are the result of a system of selection which is practically equivalent to forgery. Chance phrases of a complimentary tenor are selected without the slightest references to qualifying contexts, or to the character or capacity of the original writer. The result is that not the slightest dependence is to be placed upon any cabled announcements of theatrical successes, unless the source of them is known.

The West Wiped Off the Map.

Sacramento Bee.

With the exception of the occasional appearance of a strolling band of farce-comedy players, Sacramento is not likely to have any more theatrical attractions from the East for some time to come. The West has literally been wiped off the map by the Theatrical Trust, one of the most powerful and arrogant of the trusts in existence to-day in the United States. It is a combination which builds a barbed wire fence about the intellect of authors, and it curbs the ambitions of players. If an actor, no matter how talented he may be, does not truckle to the trust, he is kept in the background.

A Conflict was Inevitable.

Chicago Tribune.

The statement has been made in this column hitherto that when the syndicate fell it would be from internal weakness as much as from external attack. The bond between the big firms who entered into the still bigger combine was too artificial; the rivalry too real. It was inevitable that there should be a conflict of interests, but the break has come sooner than the most hopeful enemies of the syndicate expected.

Comedy or Tragedy?

Hartford Post.

Whether the impending dissolution of the Theatrical Trust should be regarded as comedy or tragedy depends on subsequent events.

THE REVOLT AGAINST VILE PLAYS.

The Manager to Blame.

Washington Times.

In the majority of cases it is the manager who is to blame for the disreputable play, rather than the actor or the general public. Every one knows that a bad play will draw an audience of a certain sort, no matter what the rest of the community may think or feel. The actors are not always able to pick and choose their part, especially if they are not stars. Their bread and butter depends upon their complaisance, when the manager makes them an offer, and any one at all acquainted with the precarious fortunes of the playerfolk knows that even a good actor may be forced into a line of work very distasteful to him, because if he refuses to take what he can get he may be forced to remain idle. The manager, however, can choose his play. He is not obliged to engage a lot of clever people to waste their time and talent in presenting smutty situations. The whole history of the theatrical business has shown that the most successful plays are clean. Self-respecting people will spend money on decent attractions, their money is just as good as that of the filth seekers, and there is considerably more of it.

It Will Clear the Air.

Chicago Chronicle.

The French farce that under the guise of merriment undermined morals immediately felt the effect of the Sapho crusade and wanton plays in general are suffering, some of them severely. One English drama of a life that no one can possibly care to see pictured on the stage is now and then barred from one city or another. In the better grade of theatres this cannot but result in the cleansing of the atmosphere.

Public Opinion Unaltered.

Rochester Democrat and Chronicle.

Public opinion will not be affected by the verdict of the Sapho jury, and the organs of public opinion, the newspapers, are not bound to conform their utterances in regard to Sapho to the views of the dozen improvised critics who have just given the play a certificate of character.

THE OLD STROLLER.

He's five-and-fifty, if a day;
As yet, his hair is iron-gray.
He's clothed in black from head to feet—
In rather shiny black—but neat.
He's rather tall and rather slim,
His eyes are red around the rim.
Those eyes were black when he was young,
And lightning glances flung among
The ladies in their furbelows,
Who saw him in pale passion's throes;
But now they are a bluish white—
For in them Hope no beacons light.
His hat is high, as is his head:
The man that made the hat is dead
These twenty years. It has no mate—
For, like himself, it's out of date.
Wide and level is its brim,
And, like his hopes, its gloss is dim.
His coat is always buttoned tight;
His linen's frayed—but then it's white.
His low-cut shoes are wedded to
Grim gaiters, not exactly new.
In sun or shade—in snow or rain—
He twirls a light Malacca cane,
Preoccupied, with thoughts afar,
As his first dreams and great-coat are.
The last-named article he scorns—
At least, his form it ne'er adorns.
His face is bare of hair, and blue
From constant shaving—he is true
To the traditions of his art!
And yet he has not played a part
(Although he's looked for one through tears)
For five-and-twenty sorry years.
He still hopes on—will, till he's dead.
Through years as empty as his head—
His hollow head, on which are curled
(He thinks) the locks to charm a world,
If he but had a chance to show
The fire within him and the go!
He haunts Broadway from three to six,
And practices his harmless tricks
To catch the managerial eye,
And then goes home to groan and sigh.
He sometimes gets a ticket to
A first performance; then, if you
Should pass down to a parquet chair,
You'd see him, wrapt and posing, where
There are no seats. He sneers and smiles
At our degenerate tragic styles;
He shrugs his shoulders, flouts at grief,
And fumes, frets, shudders—gasps, in brief!
At what the audience calls "soul,"
Our poor old stroller's weak eyes roll.
Approach: "Enjoy it, sir, I'm sure?"
"Enjoy be damned, sir! I ENDURE!"
"An actor, you?"—with smile and nod.
"I played with FORREST, sir, by God!"
And then he turns, and strides away
To his bleak room, but does not say
He played with Forrest in the year
Of '63, and held a spear
And trod the boards behind a shield,
On Bosworth's bloody, famous field,
Among grim Richard's battered troops,
When he was captain of the "supes."

Poor fellow! Leave him to his dream:
He's drifting down the hackneyed stream
Of life in such a leaky boat
That he can barely keep afloat.
And if he wears with pride a rose
He never plucked—what then? God knows
That he believes to be a fact
That he did once with Forrest act.

JOHN ERNEST MCCANN.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.)

READER, Franklin, Pa.: De Wolf Hopper did not appear in The Highwayman.

G. LINTON WRIGHT, Springfield, Mass.: Mrs. Henry Miller was Bijou Heron (Helen Stoepel).

A. E. T.—Ignace Jan Paderewski will appear at Carnegie Hall, in this city, on May 12.

E. A.: Henry J. Webman, Park Row, New York City, publishes books about dancing.

M. M. G., Macon, Ga.: Cissy Fitzgerald appeared recently in London.

G. M. K., Chicago.—Edward C. White, 1358 Broadway, New York, managed the tour of Two Little Vagrants.

HERBERT T. REED, Albion, N. Y.: Alice Kauser, 1432 Broadway, furnishes plays to stock companies.

G. D. H., Chicago; C. W. W., Mahanoy City, Pa.; H. M., Burlington, Ia.; E. F. B., Newark, N. J.; D. A., Boston.—Players on tour may be addressed in care of THE MIRROR.

FRANK N. C., San Francisco: Thomas H. Persse was born in Limerick, Ireland. He made his first professional appearance in 1887 with the Marie Greenwood English Grand Opera company in New York.

M. N., Chicago: Joseph Jefferson began his tour of Australia in November, 1861. The Octoroon was one of the plays of his repertoire there. He originated the role of Salem Scudder when The Octoroon was first played on Jan. 1, 1860, in this city.

W. D., Buffalo: There are about as many illustrated song acts in vaudeville as the public can stand. Salaries vary with the merit of the act. Write to any of the firms who advertise in THE MIRROR and you can obtain particulars as to cost, etc.

W. D., Baltimore: 1. Gus Bothner may be addressed in care of THE MIRROR. 2. Why not write to the publisher himself? 3. Dr. Edward Welsh is the juvenile character in The Parish Priest. 4. Sociable Smith is the juvenile character in A Poor Relation.

READER, South Bend, Ind.: 1. Jessie Carlisle joined The Belle of New York at Milwaukee on April 26, to succeed Adele Ritchie in the title-role. 2. James E. Sullivan played the Polite Lunatic in the London production of The Belle of New York.

CLUBMAN, Philadelphia: The present officers of The Players are Joseph Jefferson, president; A. M. Palmer, vice-president; Charles E. Carryl, secretary; William Bispham, treasurer; Joseph Jefferson, A. M. Palmer, William Bispham, Charles E. Carryl, Joseph J. Daly, Francis Wilson, John Drew, Frank W. Sanger and Daniel Frohman, directors.

LYCEUM, Brooklyn: 1. Fanny Brough is a daughter of the late Robert Brough. She made her stage debut with Charles Calvert's company at the Prince's Theatre, Manchester, England, in 1869. 2. H. Reeves Smith is a son of G. Reeves Smith, once manager of the Brighton, England, Aquarium. He made his stage debut in 1878 in the English provinces with Miss Heath in Jane Shore.

HISTORY, Minneapolis: Anne Bracegirdle died on Sept. 14, 1748, aged 85 years. Mrs. Susannah Centlivre died on Dec. 24, 1725, aged 45 years. Colley Cibber died on Dec. 12, 1757, aged 87 years. Kitty Clive died on Dec. 4, 1785, aged 74 years. George Ann Bellamy died on Feb. 15, 1788. David Garrick died on Jan. 20, 1779, aged 63 years. Edmund Kean died on May 15, 1833, aged 46 years.

L. J., Clinton, Iowa.: 1. Elsie Leslie has appeared this season with Joseph Jefferson. 2. Belle Harper appeared in London in The Belle of New York. 3. William F. Owen, not William Owen, signed recently with Daniel Frohman. 4. Walker Whiteside made his professional debut in 1884 at the Grand Opera House, Chicago, as Richard III.

THE USHER.

A Westerner writes to THE MIRROR with respect to the subject of nasty plays that he thinks the blame for their currency lies with the public that patronizes them rather than with the managers that produce them.

Undoubtedly the patrons of these plays are as responsible for their continuance as are the patrons of pornographic books, brothels and gambling houses for the existence of those forms of vice. But primarily the fault lies with the men who, realizing that base instincts and appetites are more or less prevalent in all communities, deliberately set out to cater to them for profit.

As to the relative responsibility in the moral sense, that is a question which different persons will answer differently. But there are few that will rate the pander above the patron, whether his particular traffic be in indecent plays or in less public commodities of vice.

In order to get a clean bill of financial health Edward E. Rice has filed a petition in bankruptcy. His liabilities are stated as $91,610, while his assets are of the kind that is fashionable—namely, *nil*.

Mr. Rice's heaviest creditor is Isaac B. Rich, to whom he owes $44,597 for money borrowed. In all there are 15 judgments and 112 claims against him, according to the figures given in his petition to the court.

Probably no manager during Rice's period of activity has had more ups and downs; in other words, a more equal proportion of big successes and big failures. He has run behind, nevertheless, as his present condition shows.

Like the proverbial cat, Rice usually falls on his feet. He has remarkable recuperative powers, and it is no new thing for him to leap from bedrock to the dizzy heights of theatrical prosperity. Despite his own misfortunes, and those he sometimes brings upon his friends and employes, he manages to retain a singularly wide personal popularity, and this no doubt will stand him in good stead again.

Sir Henry Irving and Ellen Terry will give five performances in Harlem next week, and will sail for England on Saturday, the 19th. Since their engagement in this city six weeks ago they have made a rapid and somewhat arduous tour, going as far West as Omaha.

Sir Henry's American visit has been splendidly successful from a pecuniary point of view, and he will land in England richer in pocket than he has been since he was last in this country. Newly equipped with the sinews of war, we may expect to see him amid fresh dramatic activities ere long in London.

The report that Miss Terry will return to this country as an independent star is unfounded, as has been the perennial story that she would separate her artistic fortunes from those of her celebrated colleague.

Miss Terry has received many proposals, both from England and America, to place herself at the head of a company and appear in a series of roles that would afford her larger scope than some of those in the Irving repertoire, but she has declined these offers consistently and loyally.

There has been a change of management in Montreal. Her Majesty's Theatre, formerly conducted by Mr. and Mrs. Frank Murphy, has been leased by John A. Grose.

I understand that Mr. Grose intends to establish a stock company at Her Majesty's, and that it will be recruited in London.

The theatre is well adapted to the purpose in view, and Montreal has already shown its willingness to patronize liberally a resident company in the case of the Théâtre Français, recently destroyed by fire.

It has been found again impossible to revive the pleasant custom of an anniversay meeting on the day of the Actors' Fund annual meeting. The committee having charge of the matter were unable to obtain speakers of sufficient reputation to assure interesting oratorical features.

The Fund's regular business meeting will be held next Tuesday forenoon at the Madison Square Theatre. The reports of the officers and the president's address will be heard, and the elections held.

The Fund has had a successful year, its revenues having been increased over the previous year. The item of benefits especially will make a capital showing in the treasurer's statement.

The *Herald* on Sunday published the alleged receipts of several stars during the season now drawing to a close. They were all exaggerated to the point of burlesque.

Lies regarding theatrical receipts are proverbial, but it is odd to see a newspaper of the *Herald's* note not only publishing fantastic figures of a few managerial Munchausens, but actually publishing them as statements vouched for by the *Herald* itself.

The position of that manager of half-a-dozen successful companies who declined to furnish his receipts to the *Herald*, on the ground that he "did not care to compete with the fictions of the others," was sound and commendable

Another form of managerial deceit—falsifying the runs of plays—crops out again. I have called attention to these fables several times during the season, but just at present there are several of them in evidence.

The Casino Girl, according to the advertisements, will "commemorate" its seventy-fifth performance at the Casino this (Tuesday) evening. The piece was given there first on March 19, seven weeks ago. To-night it will be played for the fifty-first time.

At the Academy to-night 'Way Down East is announced for its four hundred and twenty-fifth representation in New York, and it is also said to be the two hundred and twenty-fifth of the present run. In point of fact it will be the two hundred and sixth, which, added to the one hundred and fifty-five times it was acted at the Manhattan in 1897-98, makes a total of 361 performances, leaving sixty-four not scored as claimed.

A Runaway Girl is announced as in its thirty-eighth week at Daly's. It was produced originally at that theatre on Aug. 25, 1898, and was withdrawn on Nov. 19, after one hundred performances. Then it was transferred to the Fifth Avenue, where it was performed for fourteen weeks, adding one hundred and sixteen to the record. Counting for the sake of argument the term at the Fifth Avenue, the total in New York foots up less than thirty weeks, leaving eight weeks unaccounted for.

At the Garrick, where the figures are frequently made to vary, Sherlock Holmes is announced to reach its two hundredth representation on Saturday evening next. That mark will not be reached really until Thursday evening, May 17.

What is gained by these deceits, beyond making "celebrations" fall on evenings advantageous to the management and throwing dust in the eyes of out-of-town newspapers and playgoers? Misstatements of the description noted merely confuse the records and contribute an unenviable fame to their authors. Reliability and truthfulness, in small matters at least, ought not to be impossible to these theatrical exploiters.

AMATEURS AID ACTORS' FUND.

The benefit for the Actors' Fund of America given by the amateurs of Mobile, Ala., April 26, met with a generous response from the theatregoers of that city, a large and fashionable audience being present. The performance opened with a one-act comedy entitled Left in Charge, which was admirably enacted by the following cast: Erwin Ledyard, B. C. Rowan, Carley West, F. J. Inge, Mrs. J. Tannebaum, Mrs. Robert Gage, Georgia Sterling, and Ogarita Merrill. This was followed by a minstrel entertainment participated in by Mrs. J. Tannebaum, T. H. Hallwell, F. S. Cox, D. Levi, Carley West, Miss A. Jackson, Miss S. Johnson, Chas. Rapier, W. F. Sarjeant, Kittabelle Sterling, and Mrs. Robert Gage. The performance concluded with a grand cake-walk by the entire company. During the intermission Marc Kaiser, violin virtuoso of New Orleans, La., rendered some delightful selections. He was accompanied by his wife. The performance moved with great smoothness, and praise is due each and every one of the participants. Jacob Tannebaum, manager of the Mobile Theatre, who is a corresponding secretary of the Actors' Fund, conceived the idea of giving the benefit, and with the assistance of his wife he carried it out successfully. The sum realized and forwarded to the Fund exceeded three hundred dollars, and the officers of the institution are highly gratified that such substantial aid should have come from amateurs. The benefit was one of the first ever given for the Fund by non-professional players.

THE STROLLERS IN OPERA.

The Strollers presented last evening in the grand ballroom of the Waldorf-Astoria a new romantic opera in two acts, Phyllis, words by Alexander Hamilton Laidlaw, Jr., music by Richard Henry Warren. In the cast were Martha Miner, Mrs. Warren, Grace Hornby, Gertrude S. Roberts, Jeannette Judson, Anna Slade, Mackenzie Gordon, Robert Hosea, Jr., George M. D. Kelley, W. R. Delehanty, Robert J. Webb, S. M. Ross, Charles Geckie, Robert D. Brown and Sydney L. Smith. The performance will be repeated every evening this week and on Thursday and Saturday afternoons. Last evening the proceeds went to the fund for the relief of families of United States soldiers killed or wounded in the Philippines. The School and Settlement for Crippled Children, the Brightside Day Nursery and Kindergarten, the New York Eye and Ear Infirmary, the Harlem Exchange for Woman's Work, the Samaritan Home for the Aged, the Mothers' and Babies' Hospital, and the Columbia University crew will benefit by the subsequent performances. The opera and the work of the players will be reviewed in the next issue of THE MIRROR.

A NEW CIRCUIT FORMED.

Managers of theatres in the larger Illinois and Indiana cities met at the Auditorium Hotel, Chicago, April 28, and formed a circuit of twenty-five theatres.

The cities and managers were as follows: Aurora, J. H. Plain; Champaign, C. F. Hamilton; Joliet, W. H. Hulshizer; Freeport, T. B. Farrell; Decatur, J. F. Given; Logansport, William Dolan; Muncie, H. B. Wysot; Rock Island, L. F. Miller; Vincennes, G. F. McJimsey; Marion, E. L. Kinniman; Danville, A. McCurdy; Bloomington, I. J. Henderson; Kankakee, C. A. Cobb; Evansville, T. J. Groves; Streator, J. E. Williams; Terre Haute, T. S. Barhydt; Rockford, C. C. Jones; Jacksonville, W. L. Luttrell; Springfield, G. W. Chatterton; South Bend, H. G. Sommers; Alton, W. M. Sauvage; Elgin, F. W. Jencks.

Mr. Anderson was chosen president, Mr. Sommers, secretary, and Mr. Williams, treasurer. An office for booking will be opened in New York this Summer. The association will hold another meeting shortly.

E. S. WILLARD'S TOUR.

E. S. Willard will open his next American tour at the Tremont Theatre, Boston, in November, playing a seven weeks' engagement there. He will then visit New York and other cities, closing his season at Toronto in May, 1901. Mr. Willard will be seen in The Middleman, The Rogues' Comedy, David Garrick, Tom Pinch, The Professor's Love Story and two new plays.

A TALK WITH DAVID H. HUNT.

David H. Hunt surprised New York managers when he put on his production of Quo Vadis at the Herald Square Theatre in a week's time. "He'll never do it," was the general verdict of the wise Rialtoites. But Mr. Hunt only smiled with a confidence born of certainty, and within the week the scenery and costumes were prepared, the large company engaged and rehearsed, and on the night announced the big production opened and the play passed off without a hitch. It was an achievement probably never excelled in the history of Broadway theatricals, but to Mr. Hunt, who has been for several years the manager of stock companies that change their bill every week, the task was none too great.

Mr. Hunt is the active member of the firm of Sosman, Landis and Hunt, of Chicago, so far as the management of theatres and companies is concerned. He has been in the theatrical business but a few years, but his energy and executive ability have become generally recognized. Last week Mr. Hunt made a flying trip to New York and a MIRROR man had a short talk with him on his various enterprises.

"As you know, our production of Quo Vadis at the Herald Square Theatre closes for the present season on Saturday night," said Mr. Hunt. "It has overstayed its original booking by one week, and the business done so far would warrant further continuance of the engagement. But the approach of warm weather has led us to decide to avoid the drop in the business that the heat is certain to bring. Next season the production will open at a New York theatre and, after a run, go on tour through the East. We will also send out another company to present Quo Vadis in the Western States. Time for these companies is already well booked and requests for time have been coming in plentifully. Miss Gilder's authorized version of the novel, which is the one used by us, is undoubtedly the best, from a dramatic standpoint, that has been produced. In Indianapolis, where the play was given by the stock company, it had a run of two weeks, something unheard of before in that city, and remarkable for a place of its size. The same company is now on the road with the play. In Cincinnati our stock company gave Quo Vadis for nine days with great success, and might have run it for a longer period.

"These two stock companies have had highly successful seasons, playing to larger business than ever before, and this despite the fact that some persons are declaring that the stock company system is dying out. The Pike Opera House Stock company, of Cincinnati, closed its engagement at that theatre last week, and on Monday night opened a season at the Lyceum Theatre, Detroit, receiving an enthusiastic welcome and the strongest kind of praise from the critics. The company will remain in Detroit for several weeks, and go thence to St. Paul and Minneapolis, alternating between the Twin Cities during the Summer and returning to the Pike for the coming season. This will make a continuous season of fifty-two weeks for this organization.

"The Grand Opera House Stock company, of Indianapolis, has just ended a long season there, where its popularity is unbounded. The company will begin its third year at the Grand in the Autumn. Next season we will have a third stock company in a city that I am not prepared to name as yet. So that with three stock companies, two Quo Vadis companies and our Summer theatres and Atlantic City and Asbury Park I find plenty to occupy my time.

"In managing stock companies it has been my endeavor to give productions surpassed in no stock theatre, and, considering the time for preparation, fully the equal of most Broadway offerings. There is no more competent nor higher salaried stock company in this country than that of the Pike Opera House. The players in both organizations have been selected with care, and rehearse under experienced stage-managers. All recent successes and many standard plays have been produced. The scenery, specially prepared, is well painted and in good taste, and the costuming handsome and appropriate. The cordial approval that our companies have received from both the critics and the public proves that our efforts have not been misdirected."

COMPANIES CLOSING.

Barney Gilmore's company, in Kidnapped in New York, on May 25, the success of the production having compelled the extension of the season.

Man's Enemy, in Brooklyn, on May 5. It is booked solid for forty weeks next season.

Belle Archer, in A Contented Woman, at Green Bay, Wis., on May 14.

Otis Bowers and Al Busby's Minstrels, at Cedar Falls, Iowa, on April 27.

What Happened to Jones, at Dunkirk, N. Y., April 28.

Morrison's Faust, at Ashland, Wis., April 28.

Gibney-Hoeffler company, at Elmira, N. Y., April 21.

The Great Ruby, in this city, on May 12.

Murray and Mack, in Finnigan's Ball, in Chicago, on June 2.

Stetson's Uncle Tom's Cabin, at Alpena, Mich., April 28.

Marie Lamour, in A Wise Woman, at Fort Wayne, Ind., on May 11.

Who is Who, at Grand Rapids, Mich., on May 13.

The Girl from Chill, at Madison, Ind., April 30.

Bon Ton Stock company, at Gloversville, N. Y., April 28.

Himmelein's Imperial Stock company, at Richmond, Ind., April 28.

A Trip to Chinatown, at Yonkers, N. Y., April 28.

Maude Adams, at Orange, N. J., May 5.

King Dramatic company, at Harrisburg, Pa., May 12.

Toll Gate Inn, at Norwich, N. Y., May 12.

Just Before Dawn, at Montreal, Can., May 12.

Black Patti's Troubadours, at Baltimore, Md., May 26.

A Breezy Time (Western), at Blue Island, Ill., May 6.

The Heart of Maryland, at Schenectady, N. Y., April 28.

Mrs. Fiske, at Philadelphia, May 5.

J. E. Toole, at Frankford, Pa., on May 2, reopening on Sept. 10 in New York city.

Frederick Warde, at Washington, D. C., May 5.

De Wolf Hopper, at Washington, D. C., May 12.

E. H. Sothern and Virginia Harned, at Washington, D. C., May 12.

Francis Wilson, at Washington, D. C., May 26.

The Hottest Coon in Dixie, at Omaha, Neb., May 7, to reopen in Chicago Aug. 10.

The Grau Opera company, at Omaha, May 1.

The Hustler, in Washington, on May 3. John Kernell returned to town on Friday.

Gus Bothner's A Bunch of Keys, at Altoona, Pa., on May 5, reopening on Aug. 15 with a new company.

Across the Pacific, in Brooklyn, on May 12.

Olga Nethersole, in this city, on May 26.

Weber and Fields' company, on June 2.

Why Smith Left Home (No. 2), in Chicago, on May 5.

ENGAGEMENTS.

Sandol Milliken, Bijou Fernandez, and Margaret Fuller, with Maclyn Arbuckle in The Gentleman from Texas.

Sydney D. Ayres, as leading juvenile and stage-manager of the H. Coulter Brinker company, for the Summer season at Newark, N. J.

Lionel Barrymore by Liebler and Co., for Frank Turner in Sag Harbor.

Mary White Hall, for Daniel Frohman's Stock company, next season.

Jackson and Douglas, for O'Hooligan's Wedding, for the Spring season.

R. H. Burnside, for Whitney's Quo Vadis, as stage-manager.

PERSONAL.

NELSON.—Helma Nelson is pictured above as the doll in La Poupée, a role that she is playing with great success at the Casino Theatre, Copenhagen. Miss Nelson will be remembered as a promising member of Augustin Daly's and Daniel Frohman's companies. Since going abroad she has also appeared successfully in Stockholm and Christiania. She has been engaged for the season at Copenhagen, and will tour Denmark and Norway later.

MARLOWE.—Julia Marlowe will spend the coming Summer in the Catskills, where she has taken a cottage.

CODY.—Colonel William F. Cody (Buffalo Bill) was elected a member of the Army and Navy Aid Society on May 4.

HOLLAND.—Mildred Holland, who has been ill, is now convalescent and will go to the mountains to recuperate. She will reappear as a star in September.

DEANE.—Charlotte Deane, now playing The Great Ruby at the Fourteenth Street Theatre, has signed with Daniel Frohman for The Queen-Mother and Anne of Austria with E. H. Sothern in his productions of Hamlet and The King's Musketeers next season.

SOTHERN.—It is reported from London that E. H. Sothern has secured the rights to The Startled Fawn, Justin Huntley McCarthy's new comedy.

KESTER.—Paul Kester has written a new play, founded on Nell Gwynne's adventures, that, it is said, Julia Neilson will produce next season, when she takes control of the Haymarket Theatre, London, next Fall.

COUCH.—Quiller Couch, the novelist, has written a play that soon will be produced in London.

TEMPEST.—Marie Tempest will appear as Nell Gwynne in Anthony Hope and Edward Rose's adaptation of Hope's novel, "Simon Dale," in London.

KNOWLES.—Edwin Knowles retired from the management of the Fifth Avenue Theatre on Saturday. It was announced that his entire business staff had been engaged by him for a new venture, not yet to be made public.

PADEREWSKI.—Ignace Jan Paderewski will sail for Europe on May 16, the last concert of his present American tour being given in Newark, N. J., on May 14.

SOUSA.—John Philip Sousa and his band opened successfully at the Paris Exposition on Saturday.

MANSFIELD.—Richard Mansfield has chartered a schooner yacht yclept *Wayfarer*, in which he means to cruise during the Summer.

OTIS.—Elita Proctor Otis may go to Australia next season to enact the title-role in Zaza.

CLAPP.—Henry Austin Clapp lectured on April 27 before the Fortnightly Club, of Jamestown, N. Y., his subject being "The Status of the Theatre in America."

WHYTAL.—Mrs. Russ Whytal, who has been in Paris since last August, made a flying trip to New York last week. She will sail again on the *New York* to-morrow (Wednesday), and will be back in this country on July 1, to join Mr. Whytal at the close of his present season in For Fair Virginia.

LITT.—Jacob Litt returned to New York last week, after a visit to his Western theatres.

WINTER.—Maud Winter, who is a member of Mrs. Leslie Carter's company in London, received an offer of the leading part in the production of Quo Vadis there, but was unable to accept. At the close of Mrs. Carter's engagement, July 7, Miss Winter will probably play a short season with a London company and later visit Paris, returning to New York in time for next season's opening.

PAGET.—Ffolliott Paget, who has been playing leading business with Joseph Jefferson, will sail for England on June 2, to visit her mother.

FITCH.—Clyde Fitch filed plans last week for a five-story dwelling that he means to build in East Fortieth Street, this city, to cost about $46,000.

BONSTELLE.—Jessie Bonstelle is in town, having closed a successful season with the Valentine Stock company. She is completing arrangements for her Summer company that will open in Rochester this month.

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THE INDIAN MAIDENS. Copyright by Lillian Washburn.

LIZBUTH ANN. By Marjorie Benton Cook.

MINA; OR THE PRINCE AND THE LORD CHAMBERLAIN. By E. F. Green.

ONLY A JEW. By Charles Lesser.

THE PIG AND THE PILGRIM. By St. Clair Hurd.

S. SUTTER AND BREYNOLE. By Grace A. Luce.

DISCONTINUED.

ANOTHER SUIT WITHDRAWN.

The Action Brought by the Theatrical Trust Against the Printers of "The Mirror" to Recover Alleged Damages Abandoned—The Complaint and Answer in Detail.

THE MIRROR last week published the order of discontinuance of the suit instituted on Nov. 9, 1897, by Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred. Zimmerman, Marc Klaw, and Abraham L. Erlanger against the editor and proprietor of this journal, in which suit the plaintiffs named sought to recover damages in $100,000 for alleged libel. The plaintiffs, who compose the members of a so-called partnership, popularly known as the Theatrical Trust, never made any attempt to bring the action to trial, and the discontinuance of the action was ordered in the Supreme Court on their motion. At about the time of the bringing of that action against the editor and proprietor of THE MIRROR, the same plaintiffs sued the printers of this journal, the Williams Printing Company, claiming heavy damages also from them. Below will be found the order of discontinuance in this suit, at the instance of the plaintiffs, and appended are the complaint and the answer, which MIRROR readers will peruse with interest:

At a special term of the Supreme Court, held at Part II thereof, in the County Court House, in the County of New York, on the 18th day of April, 1900. Present, Hon. JOHN J. FREEDMAN, Justice.

AL. HAYMAN, CHARLES FROHMAN, SAMUEL F. NIRDLINGER, J. FRED. ZIMMERMAN, MARC KLAW and ABRAHAM L. ERLANGER, *Plaintiffs*, *vs.* WILLIAMS PRINTING COMPANY, *Defendant*.

THE PLAINTIFFS HAVING DISCONTINUED the above entitled action,

NOW, upon reading and filing the consent of discontinuance thereof signed by the attorneys for the respective parties thereto, and on motion of Abram Kling, Esq., Attorney for the Defendant, it is

ORDERED, that this action be and the same hereby is discontinued without costs to either party as against the other.

Enter: J. J. F., J. S. C.

The Complaint.

SUPREME COURT—COUNTY OF NEW YORK.

Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred Zimmerman, Marc Klaw and Abraham L. Erlanger, plaintiffs, against Williams Printing Company, defendant.

The plaintiffs, for their complaint against the defendant, respectfully show unto the Court, and allege as follows:

First: That at all the times hereinafter mentioned the defendant was and still is a domestic corporation.

Second: That at all the times hereinafter mentioned the plaintiffs were and still are engaged in the business and profession of theatrical managers, and were and still are engaged in the business of leasing, operating and managing theatres and places of amusement in various cities throughout the United States, and supplying theatres and places of amusement with theatrical attractions.

Third: That heretofore and on or about the 31st day of August, 1896, the plaintiffs, being at the time interested in or owning or holding leases of various theatres and places of amusement in the United States, or being in receipt of sundry proceeds from divers theatres, entered into an agreement whereby the said plaintiffs became copartners in the business and profession of theatrical managers, and the plaintiffs ever since have been and are now copartners in said business and profession.

Fourth: That shortly after the formation of the said partnership between the plaintiffs, certain persons denominated and styled these plaintiffs as copartners aforesaid the Theatrical Trust, and certain persons denominated and styled these plaintiffs as copartners aforesaid the Theatrical Syndicate, and ever since and at all the times hereinafter mentioned the term the "Theatrical Trust" and the term the "Theatrical Syndicate" have throughout the theatrical profession and among all persons engaged or interested in the theatrical business and generally by the public and by all persons been understood to mean and designate and to all persons do mean and designate the plaintiffs as copartners aforesaid.

Fifth: That heretofore and on the 13th day of November, 1897, the above-named defendant, maliciously intending to injure the plaintiffs in their good name, fame and reputation, composed, printed and published of and concerning the plaintiffs, and of and concerning the plaintiffs in their business, vocation and profession aforesaid, in a certain paper known as THE NEW YORK DRAMATIC MIRROR—that is, in a so-called Supplement thereof, styled the Theatrical "Trust" Supplement No. 1, the following false, defamatory, scandalous and malicious libel, in the words of the tenor following:

EVIDENTLY—NOT.

Evidently the people want the affairs of the drama left where they are—in the hands of the illiterate managers of the Trust (meaning the plaintiffs, Abraham Lincoln Erlanger.

This fine bit of sarcasm is extracted from half a column of satirical characterization of the Theatrical Trust, Syndicate, Combination, or "Private Business" Partnership (meaning the plaintiffs—by whatever name it may be called—in the Courier. From the various expressions in other representative newspapers, some of which are reproduced in other columns, it appears quite plainly that the people do not want the affairs of the drama left in the hands of the illiterate managers of the Trust (meaning the plaintiffs, and the defendant meaning thereby that plaintiffs were illiterate unable to read, unfamiliar with drama and theatrical plays, and ignorant of their business and profession, and that people do not want the affairs of the drama left in the plaintiffs' hands), which is picturesquely referred to as "the Shylock combination" (meaning the plaintiffs, and that the plaintiffs were a combination of persons influenced in their said business and profession solely by avaricious, greedy, grasping and conscienceless motives), "the swarm of useless middlemen" (meaning the plaintiffs, and that the plaintiffs served no useful or proper purpose in their said business or profession and were mere useless intermediaries and intermeddlers); "that insolent and mischievous clique of theatrical middlemen" (meaning the plaintiffs, and meaning that plaintiffs were a small, exclusive, insolent party, associated for selfish and unworthy purposes, and exercising a mischievous, injurious and harmful influence upon their said business and profession); "insolent jobbers" (meaning the plaintiffs, and meaning that the plaintiffs were mere offensive intermediaries, serving no useful purpose in said business); "the theatrical throttlers" (meaning the plaintiffs, and that the plaintiffs were organized to strangle and destroy the theatrical business and profession); "the crooked *entrepreneurs*" (the said word, "entrepreneurs," being a French word meaning, when translated, enterprisers or adventurers, meaning the plaintiffs, and meaning thereby that the plaintiffs were tricky and dishonest persons and conductors of dishonest enterprises, given to seeking gain and advancement by questionable and improper expedients, and were not straightforward or upright in their said business), and in other forms direct, truthful, and unambiguous (meaning thereby that the libelous statements aforesaid were, in all respects true). And it is safe to say that the vocabulary of the public-spirited newspapers in opposition to this un-American and intolerable combination of greedy and narrow-minded tricksters (meaning the plaintiffs, and meaning that the plaintiffs were an unpatriotic and not to be tolerated combination of persons, and that the plaintiffs in their said business and profession were persons who habitually tricked, cheated and defrauded the persons with whom they dealt and were tricksters and cheats) is now but unlimbering for effective use.

Sixth: That by reason of the premises the plaintiffs were injured in their good name, fame and reputation, and otherwise damaged all in the sum of fifty thousand dollars.

Wherefore plaintiffs demand judgment against the defendant in the sum of fifty thousand dollars, together with the costs and disbursements of this action.

LEVENTRITT AND NATHAN,
Plaintiffs' Attorneys,
Office and Post Office address, 320 Broadway,
New York City.

CITY AND COUNTY OF NEW YORK, ss:

Abraham L. Erlanger, being duly sworn, deposes and says that he is one of the plaintiffs in the above entitled action, that he has read the foregoing complaint, and knows the contents thereof, that the same is true to his own knowledge, except as to the matters therein stated to be alleged on information and belief, and as to these matters he believes it to be true.

Sworn to before me, this 6th day of December, 1897. ABRAHAM L. ERLANGER.

EMILIE LETTITIA FERNANDEZ,
Notary Public 66,
N. Y. Co.

The Answer.

SUPREME COURT—COUNTY OF NEW YORK.

Al. Hayman, Charles Frohman, Samuel F. Nirdlinger, J. Fred Zimmerman, Marc Klaw, and Abraham L. Erlanger, Plaintiffs, against Williams Printing Company, Defendant.

The defendant, in answer to the plaintiffs' complaint, alleges:

First: That it admits the first paragraph or subdivision of said plaintiffs' complaint.

Second: That the said defendant has not any knowledge or information sufficient to form a belief as to the allegations contained in the second paragraph or subdivision of the plaintiffs' complaint.

Third: That the defendant has not any knowledge or information sufficient to form a belief as to the allegations contained in the third paragraph or subdivision of the plaintiffs' complaint.

Fourth: The defendant, in answer to the fourth paragraph or subdivision of the plaintiffs' complaint, admits that the said plaintiffs are denominated and styled as a "Theatrical Trust," and ever since and at all the times hereinafter mentioned was throughout the theatrical profession and among all persons engaged or interested in the theatrical business and generally by the public and by all persons been understood to mean and designate the plaintiffs in this action.

Fifth: The defendant, in answer to the fifth paragraph or subdivision of the plaintiffs' complaint, admits that the said article was published in a certain paper known as THE NEW YORK DRAMATIC MIRROR, or in a so-called supplement thereof, called "Theatrical Trust Supplement No. 1," but denies that the said article is correctly or truly set forth in the plaintiffs' complaint, or that the said defendant did publish the same maliciously or with the intent to injure the plaintiffs or either of them in their good name, fame, and reputation, and denies that the said article is false, defamatory, scandalous and malicious libel, as in complaint set forth.

Sixth: The defendant for a further and separate defense, and in mitigation of any damages plaintiff may be entitled to recover herein, alleges that this defendant is and has been engaged for many years prior to the 13th day of November, 1897, in the printing business in the city of New York, and while engaged in said business of printing did print at the request of the proprietor of THE NEW YORK DRAMATIC MIRROR his said newspaper, and said supplements, among other papers and publications, in the usual course of business of this defendant, and that this defendant was unable to ascertain or investigate the truthfulness of any article contained in said NEW YORK DRAMATIC MIRROR, or said supplement, and that such examination and investigation, if made, and the consequent delay in the delivery of said newspapers and publications to said dealers, would cause great inconvenience and loss to the public; and would seriously interfere with trade and commerce, and would be against public policy, and that such newspapers are always necessarily to be delivered within a certain time by this defendant, and which time was fixed by the said proprietor of the said NEW YORK DRAMATIC MIRROR and this defendant, and published without knowledge as to the contents or truthfulness of said article as alleged in the said plaintiffs' complaint.

Seventh: The defendant further alleges that it was at no time the editor, owner or proprietor in whole or in part of said newspaper known as the said NEW YORK DRAMATIC MIRROR, nor in any manner interested therein, except as above set forth, and has not now, nor at any time has had, any control over its columns; and that this defendant did not write or cause or procure to be written the said article set forth in plaintiffs' complaint, or did distribute the same, or any copies thereof, to any person whomsoever, other than the said NEW YORK DRAMATIC MIRROR. That this defendant denies that it has ever at any time held express malice towards the plaintiffs, or has done any malicious act to or concerning them, or either of them.

Eighth: The defendant, for a partial defense and in mitigation to the alleged cause of action set forth in the plaintiffs' complaint, further alleges, upon information and belief, that the said proprietor of the said NEW YORK DRAMATIC MIRROR did, in behalf of the public and those engaged in the theatrical business or profession in the United States, set forth a fair and true statement in the said publication of the object and the purpose of the said Theatrical Trust as composed of the plaintiffs in this action, as current public news which he verily believed to be true, and that the object and purpose of the said Theatrical Trust, as composed of the plaintiffs in this action, was, as defendant alleges upon information and belief, to band together, and that they did band together by controlling and having the management of the principal theatres throughout the United States, and thereby precluding any person from performing in any such theatre as controlled by the said plaintiffs in the various cities throughout the United States except upon their consent, and only upon such terms and conditions as said plaintiffs, composing said Theatrical Trust, might impose, and that by reason thereof it became impossible for any manager of any theatrical production, or the manager of any theatre, or any actor or actress who refused or declined to become connected with or dominated by the said plaintiffs as such Trust to carry on his or her business, or to obtain engagements at any theatre or in any theatrical production or to produce the same throughout the United States, except upon the demands and requirements and conditions so imposed by the said plaintiffs.

That the plaintiffs, by reason of such demands, conditions, threats and menaces made to those engaged in the theatrical profession, precluded them from performing their occupation without agreeing to the terms and conditions so imposed by the said plaintiffs, to the prejudice and injury of the said persons engaged as managers, or actors and actresses in the dramatic profession.

Ninth: The defendant, as a partial defense, and in mitigation to the alleged cause of action set forth in the plaintiffs' complaint, upon information and belief, further alleges: That the said plaintiffs, as such Theatrical Trust, has represented to the public throughout the various localities of the United States where dramatic productions were controlled by them, and at the various theatres managed or owned by them, that the said productions so produced were composed of the same performers who were engaged in the city of New York, and did by reason thereof cause to be paid larger prices for admission to the various theatres so controlled and managed by them, and that the said statements and representations so made by the plaintiffs, constituting said Theatrical Trust, were false, and known by the plaintiffs to be false when made, and were made with the intent to deceive the public, and, on the contrary, the said plaintiffs did neglect to present the same at the various places, and to present the said companies and the same character of plays, or actors and actresses so represented by them to be engaged in said production in the city of New York, but, on the contrary, were different actors and actresses from those which they had agreed and advertised to the public to produce, and did at the same time exact larger prices for admission and entrance to their theatres in the same manner and to the same effect as if the said original productions as performed in the city of New York were to be performed, all to the prejudice and injury of the said public and those engaged in the theatrical profession.

Tenth: The defendant, for a further and separate defense, alleges, as a partial defense and in mitigation of any damages to which the plaintiffs might otherwise appear entitled by reason of the said supposed libelous articles mentioned in the plaintiffs' complaint, that at various times in the month of October, 1897, there was published in the city of New York in a paper known as the *New York Musical Courier*, in the Buffalo *Sunday News*, in the Rochester *Democrat and Chronicle*, in the Buffalo *Evening News*, and Chicago *Evening Post*, and other newspapers, in substance of the matters set forth in the plaintiffs' complaint as current news, which this defendant verily believes to be true.

Wherefore, the defendant demands that the plaintiffs' complaint be dismissed, besides the costs of this action.

ABRAM KLING,
Attorney for Defendant,
96 Broadway, New York.

PLAYS OF THE YEAR.

Following is a list of the new plays produced in this city from May 22, 1899, to May 1, 1900, together with the length of runs:

PRODUCTIONS.

May 22. The Profligate, Harlem Opera House, 1 time.
July 12. The Rounders, Casino, 97 times.
July 31. The Maid in the Moon, Casino Roof Garden, 5 weeks.
Aug. 19. The Queen of Chinatown, Star, 1 week.
Aug. 28. A Little Ray of Sunshine, Wallack's, 22 times.
Aug. 28. A Soldier of the Empire, Star, 1 week.
Aug. 29. The Girl from Maxim's, Criterion, 54; Grand Opera House, 8; 62 times.
Aug. 31. The Last of the Rohans, Academy of Music, 45 times; Metropolis, April 30, 1 week.
Sept. 2. Mr. Smooth, Manhattan, 25 times.
Sept. 2. Why Smith Left Home, Madison Square, 107; Metropolis, 8; 115 times.
Sept. 4. In Paradise, Bijou, 56 times.
Sept. 4. The City of New York, 1 week.
Sept. 7. Miss Hobbs, Lyceum, 158 times.
Sept. 11. The Tyranny of Tears, Empire, 118 times.
Sept. 12. Becky Sharp, Fifth Avenue, 116 times.
Sept. 15. The Ghetto, Broadway, 43 times.
Sept. 16. The Only Way, Herald Square, 33; Garden, 41; 74 times.
Sept. 18. The Gaddy, Wallack's, 14 times.
Sept. 18. Cyrano de Bergerac (comic opera), Knickerbocker, 28 times.
Sept. 18. The Rogers Brothers in Wall Street, Victoria, 108 times.
Sept. 21. Whirl-I-Gig, Weber and Fields', 270 times.
Sept. 25. A Stranger in a Strange Land, Manhattan, 57 times.
Oct. 2. Peter Stuyvesant, Wallack's, 28 times.
Oct. 2. My Innocent Boy, Garrick, 16 times.
Oct. 3. Renaissance, Irving Place, 12 times.
Oct. 16. Mädel als Rekrut, Irving Place, 29 times.
Oct. 16. Children of the Ghetto, Herald Square, 49 times.
Oct. 16. The Dairy Farm, Fourteenth Street, 82 times.
Oct. 16. The Girl in the Barracks, Garrick, 24; Madison Square, 7; 31 times.
Oct. 23. Barbara Frietchie, Criterion, 83 times.
Oct. 23. The Singing Girl, Casino, 80 times.
Oct. 24. The Song of the Sword, Daly's, 40 times.
Oct. 26. The Other Way, Weber and Fields', 49 times.
Oct. 27. Sister Mary, Bijou, 120 times.
Oct. 30. Robespierre, Knickerbocker, 22 times.
Oct. 31. More Than Queen, Broadway, 35 times.
Oct. 31. A Rich Man's Son, Wallack's, 36 times.
Nov. 4. The Amber Heart, Knickerbocker, 1 time.
Nov. 6. Sherlock Holmes, Garrick, still running.
Nov. 6. Round New York in Eighty Minutes, Koster and Bial's, 67; Star, 8; 75 times.
Nov. 8. The Scapegoat, Irving Place, 3 times.
Nov. 13. Papa's Wife, Manhattan, 147 times.
Nov. 13. Make Way for the Ladies, Madison Square, 32 times.
Nov. 17. The Fan; Drusilla; After Thoughts (students American Academy of Dramatic Arts), Empire, 1 time.
Nov. 20. The Elder Miss Blossom, Knickerbocker, 39 times.
Nov. 21. Die Herren Söhne, Irving Place, 10 times.
Nov. 27. The Manœuvres of Jane, Daly's, 84 times.
Nov. 28. A Greek Slave, Herald Square, 29 times.
Nov. 28. Osbern and Ursyne (students American Academy of Dramatic Arts), Empire, 1 time.
Nov. 29. Ben-Hur, Broadway, 202 times.
Nov. 30. Hof Gunst, Irving Place, 13 times.
Dec. 4. The Ameer, Wallack's, 51 times.
Dec. 4. Kidnapped in New York, Star, 1 week.
Dec. 7. Barbara Fidgety, Weber and Fields', 107 times.
Dec. 11. Wheels within Wheels, Madison Square, 66 times.
Dec. 11. Das Recht auf sich Selbst, Irving Place, 2 times.
Dec. 14. Die Hanbenlerche, Irving Place, 5 times.
Dec. 14. Jerry and a Sunbeam; A Love Potion; Put to the Test (pantomime); At the Barricade (students American Academy of Dramatic Arts), Empire, 1 time.
Dec. 18. Wicked London, Third Avenue, 1 week.
Dec. 20. Ties, Carnegie Lyceum, 1 time.
Dec. 25. The Cowboy and the Lady, Knickerbocker, 44 times.
Dec. 25. My Lady's Lord, Empire, 25 times.
Dec. 25. Three Little Lambs, Fifth Avenue, 20 times.
Dec. 25. The Bowery After Dark, Star, 1 week.
Dec. 25. Ein Blitzmadel, Irving Place, 6 times.
Jan. 1. Chris and the Wonderful Lamp, Victoria, 58 times.
Jan. 2. Pension Scholler, Irving Place, 2 times.
Jan. 8. Naughty Anthony, Herald Square, 20 times.
Jan. 8. The Gunner's Mate, Grand Opera House, 2 weeks.
Jan. 8. Little Red Riding Hood, Casino, 2 weeks.
Jan. 11. The Pleaders; An Idyll of the Close of the Century; The Coward (students American Academy of Dramatic Arts), Empire, 1 time.
Jan. 15. The Degenerates, Garden, 36 times.
Jan. 15. Hi Hubbard, Third Avenue, 1 week.
Jan. 16. Brother Officers, Empire, 88 times.
Jan. 16. Mathias Gollinger, Irving Place, 4 times.
Jan. 17. The Master Builder, Carnegie Lyceum, 1 time.
Jan. 19. Gebildete Menschen, Irving Place, 3 times.
Jan. 22. The Surprises of Love, Lyceum, 1 times.
Jan. 22. The Magic Melody; At the Lower Harbor, American, 1 week.
Jan. 22. The King of Rogues, Star, 1 week.
Jan. 22. A Night in Chinatown, Third Avenue, 1 week.
Jan. 23. Broadway to Tokio, New York, 88 times.
Jan. 25. At the Hearth; The Mikado's Message; A Juliet of the People; The Guests of Honor (students Stanhope-Wheatcroft Dramatic School), Madison Square, 1 time.
Jan. 29. Man's Enemy, Star, 1 week.
Jan. 29. A Man of Mystery, Third Avenue, 1 week.
Jan. 29. The Floor Walkers, Grand Opera House, 1 week.
Jan. 31. Am Spieltisch des Lebens, Irving Place, 5 times.
Feb. 1. The Somersault; The Falcon (students American Academy of Dramatic Arts), Empire, 1 time.
Feb. 5. The Ambassador, Daly's, 51 times.
Feb. 5. When We Were Twenty-one, Knickerbocker, 41 times.
Feb. 5. Coralie and Co., Dressmakers, Madison Square, 57 times.
Feb. 5. Sapho, Wallack's, still running.
Feb. 6. The Countess Chiffon, Fifth Avenue, 1 week.
Feb. 6. Als Ich Wiederkam, Irving Place, 31 times.
Feb. 12. The Princess Chic, Casino, 22 times.
Feb. 20. The Brooke Family (students American Academy of Dramatic Arts), Empire, 1 time.
Feb. 21. Hearts are Trumps, Garden, 93 times.
Feb. 22. Aunt Hannah, Bijou, 21 times.
Feb. 26. My Daughter-in-Law, Lyceum, 79 times.
Feb. 26. Mam'selle 'Awkins, Victoria, 35 times.
March 1. Hans, Irving Place, 4 times.
March 2. The Storm, Carnegie Lyceum, 1 time.
March 5. The Missouri Girl, Third Avenue, 1 week.
March 5. The Carpetbagger, Fourteenth Street, 2 weeks.
March 5. Mrs. B. O'Shaughnessy, Metropolis, 1 week.
March 5. Madame Butterfly, Herald Square, 24 times.
March 6. In Behandlung, Irving Place.
March 6. The Pride of Jennico, Criterion, still running.
March 8. Sapolio, Weber and Fields', 68 times.
March 12. Just Before Dawn, Third Avenue, 1 week.
March 12. Der Goldene Kasig, Irving Place, 3 times.
March 14. The Regatta Girl, Koster and Bial's, 30 times.
March 15. Des Meeres und der Liebe Wellen, Irving Place, 3 times.
March 15. A House of Cards; Racine; A Jolly Mix-Up (students Stanhope-Wheatcroft Dramatic School), Madison Square, 1 time.
March 17. St. Patrick's Day; Mars'r Van; Belladonna (students American Academy Dramatic Arts), Empire, 1 time.
March 19. Oliver Goldsmith, Fifth Avenue, 33; Harlem Opera House, 7; 40 times.
March 19. The Casino Girl, Casino, still running.
March 19. Across the Pacific, Star, 1 week.
March 20. The Interrupted Honeymoon, Daly's, 23 times.
March 22. Das 5. Rad., Irving Place, 6 times.
March 26. The Sunken Bell, Knickerbocker, 2 weeks.
March 26. Little Nell and the Marchioness, Herald Square, 18 times.
March 26. Twelve Months' Later, Madison Square, 1 week.
March 26. On the Stroke of Twelve, Star, 1 week.
March 26. The Ten-Ton Door, Third Avenue, 1 week.
March 29. Cornelius Voss, Irving Place, 1 time.
March 30. Uncle (students National Conservatory of Dramatic Arts), Fifth Avenue, 1 time.
April 2. The Bugle Call, Empire, 24 times.
April 2. The California Detective, Third Avenue, 1 week.
April 5. A Repentance (students American Academy of Dramatic Arts), Empire, 1 time.
April 9. Quo Vadis, Herald Square, 39 times.
April 9. Quo Vadis, New York, still running.
April 9. The Viceroy, Knickerbocker, 28 times.
April 11. Woman and Wine, Manhattan, still running.
April 13. The Weather Hen, Manhattan, 1 time.
April 16. Dangerous Women, Star, 1 week.
April 16. Jack, the Giant Killer, Carnegie Lyceum, 6 times.
April 16. Sappho, Comique, 23 times.
April 19. A Country Comedy; Rue (students Stanhope-Wheatcroft Dramatic School), Madison Square, 1 time.
April 19. The Heather Field, Carnegie Lyceum, 3 times.
April 23. Caught in the Web, Star, 1 week.
April 26. Die Waise aus Lowood, Irving Place, 1 time.
April 30. Borderside, Lyceum.
April 30. A Failure (students American Academy of Dramatic Arts), Empire, 1 time.

REVIVALS.

Aug. 28. His Excellency the Governor, Empire, 2 weeks.
Aug. 31. A Young Wife, Fourteenth Street, 54 times; Metropolis, 1 week; April 30, Grand Opera House, 1 week.
Sept. 11. Zaza, Garrick, 21 times; Harlem, 1 week.
Sept. 25. We 'Uns of Tennessee, American, 10 times.
Oct. 9. The Old Homestead, Academy of Music, 5 weeks.
Oct. 9. The Winter's Tale, Grand Opera House, 3 times.
Nov. 5. The Bells, Knickerbocker, 2 times.
Nov. 6. In Gay Paree, New York, 15 times.
Nov. 13. 'Way Down East, Academy of Music, 212 times.
Nov. 15. El Gran Galeoto, Carnegie Lyceum, 2 times.
Nov. 20. Cyrano de Bergerac, Garden, 22 times.
Dec. 25. The Village Postmaster, Fourteenth Street, 43 times.
Jan. 9. The Little Minister, Criterion, 61; Harlem, 7; 68 times.
Jan. 22. The Belle of New York, Casino, 24 times.
Jan. 29. A Romance of Athlone, Fourteenth Street, 41 times; Harlem, April 30, 1 week.
Feb. 12. Mlle. Fifi, Fifth Avenue, 18 times.
March 19. The Great Ruby, Fourteenth Street, still running.
April 2. A Hot Old Time, Victoria, 28 times.
April 9. Why Smith Left Home, Madison Square, 24 times.
April 23. A Runaway Girl, Daly's, still running.
April 23. Lord and Lady Algy, Empire, still running.

During the season 132 new plays, exclusive of the 29 credited to the students of the New York dramatic schools, were produced, and 21 plays were revived.

High-Toned Burglar: best in vaudeville.—Dale.

CURRENT AMUSEMENTS.

Week Ending May 12.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), Closed Sat., May 5.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), THE VICTORIA BURLESQUERS.
HARLEM OPERA HOUSE (209-211 West 125th St.), JULIA MARLOWE AS BARBARA FRIETCHIE.
HARLEM MUSIC HALL (209-211 West 125th St.), VAUDEVILLE.
MINER'S (199th St. nr. Lexington Ave.), VAUDEVILLE.
PROCTOR'S PALACE (58th st. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—2:00 to 10:30 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.).
NEW YORK (Broadway and 45th St.), QUO VADIS—5th Week—33 to 40 Times.
CRITERION (Broadway and 44th St.), JAMES K. HACKETT IN THE PRIDE OF JENNICO—10th Week—72 to 79 Times.
BERKELEY LYCEUM (22 West 44th St.).
VICTORIA (Seventh Ave. and 42d St., Closed Sat., April 28.
REPUBLIC (207-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), LOHENGRIN.
MURRAY HILL (Lexington Ave and 41st St.), HENRY V. DONNELLY STOCK IN LADY BOUNTIFUL.
BROADWAY (Broadway and 41st St.), BEN HUR—23d Week—187 to 194 Times.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.), LORD AND LADY ALGY—Revival—3d Week—17 to 24 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed Wed., April 25.
CASINO (Broadway and 39th St.), THE CASINO GIRL—8th Week—30 to 37 Times.
KNICKERBOCKER (Broadway and 38th St.), THE BOSTONIANS—8th Week—Revival—ROBIN HOOD.
HERALD SQUARE (Broadway and 35th St.), Closed Sat., May 5.
GARRICK (35th St. East of 6th Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—27th Week—190 to 196 Times.
KOSTER & BIAL'S (145-149 West 34th St.), Closed Sat., April 28.
SCHLEY (112 West 34th St.), Closed Sat., April 28.
MANHATTAN (1269-1287 Broadway), WOMAN AND WINE—5th Week—30 to 37 Times.
THIRD AVENUE (Third Ave. and 31st St.), THE BURGLAR.
BIJOU (1239 Broadway), Closed Sat., April 28.
WALLACK'S (Broadway and 30th St.), OLGA NETHERSOLE IN SAPHO—29 plus 5th Week—30 to 37 Times.
DALY'S (Broadway and 30th St.), A RUNAWAY GIRL—100 plus 116 plus 3d Week—17 to 24 Times.
WEBER & FIELDS' (Broadway and 29th St.), Closed Sat., May 5.
COMIQUE (Broadway and 29th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), CONTINUOUS VAUDEVILLE—12:00 M. to 10:30 P. M.
GARDEN (Madison Ave. and 27th St.), HEARTS ARE TRUMPS—12th Week—87 to 94 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.).
MINER'S (813-814 Eighth Ave.), THE MONTE CARLO GIRLS.
MADISON SQUARE (24th St. nr. Broadway), Closed Sat., April 28.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.) BORDERSIDE—2d Week—9 to 16 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:30 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), BLANCHE WALSH AND MELBOURNE MACDOWELL IN CLEOPATRA AND FEDORA.
CHICKERING HALL (Fifth Ave. and 18th St.)—Closed permanently Thurs. Eve., April 12, 1906.
IRVING PLACE (Southwest cor. 15th St.), Closed Mon., April 30.
FOURTEENTH ST. (14th St. nr Sixth Ave.), THE GREAT RUBY—126 plus 8th Week—57 to 64 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), 'WAY DOWN EAST—30th Week—206 to 213 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-127 East 14th St.), VAUDEVILLE.
STAR (Broadway and 13th St.), WILLIAMS AND WALKER IN THE POLICY PLAYERS.
GERMANIA (147 East 8th St.), ADOLPH PHILIPP.
LONDON (225-227 Bowery), THE GAY GIRLS OF GOTHAM.
PEOPLE'S (199-203 Bowery), THE HEBREW DRAMA.
MINER'S (185-189 Bowery), THE TENDERLOIN BURLESQUERS.
THALIA (46-48 Bowery). THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.
CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.). QUO VADIS for Week of May 14-19.
PARK (393 Fulton St.), Closed.
HYDE & BEHMAN'S (340-352 Adams St.), VAUDEVILLE.
NOVELTY (Driggs Ave. and South 4th St.), Closed Sat., May 5.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), MCFADDEN'S ROW OF FLATS.
LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.
UNIQUE (194-196 Grand St.), FRANK B. CARR'S INDIAN MAIDENS.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (437-441 Bedford Ave.), Closed Sat., April 28.
STAR (251-257 Jay St., nr. Fulton St.), ROBERT MANCHESTER'S CRACKER JACKS.
EMPIRE (301-305 South 6th St.), Closed Sat., May 5.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 5.
GAIETY (Broadway and Middleton St.), ACROSS THE PACIFIC.
LYCEUM (Montrose Ave. and Leonard St.), THE CLEOPATRA CASE.
BIJOU (Smith and Livingston Sts.), YON YONSON.
MONTAUK (263-267 Fulton St.), CASTLE SQUARE OPERA COMPANY IN PINAFORE AND CAVALLERIA RUSTICANA.
MUSIC HALL (Fulton St. and Alabama Ave.), JEFFRIES AND SHARKEY CONTEST FILM PICTURES.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—New Building.
FOLLY (Graham Ave. and Debevoise St.)—New Building.

AT THE THEATRES.

American—Lohengrin.

The final season of grand opera at the American Theatre by the Castle Square Opera company began last evening with the presentation of Lohengrin. The organization of late has been seen only in works of a light order; but from now until the close of the season the works of Wagner, Verdi, Thomas, and other master composers will be sung. In these revivals all of the principals of the large organization will appear.

The performance of Lohengrin last night was in some respects superior to the previous performances of that opera by the company, and it must rank as one of the best productions of the present season at the American. The chorus work was especially well done, and the orchestra was at its best.

Joseph Sheehan, the Lohengrin, was in good voice and sang the trying role effectively. William Mertens was a satisfying Telramund; W. H. Clarke an exceedingly good King both in singing and acting, and E. N. Knight was very acceptable as the Herald. The Elsa of Yvonne de Treville was as fine a piece of work as she has ever done at the American, and Selma Kronold's Ortrud was no less worthy of praise. Next week Tannhauser and Mignon on alternate nights.

Murray Hill—Lady Bountiful.

Another Pinero play, Lady Bountiful, was presented at the Murray Hill Theatre by the Donnelly Stock company last evening, and the size of the audience would indicate that that author is most thoroughly appreciated by the regular patrons of the house. The play was well mounted, and in the cases of most of those in the cast was well acted. There was to be observed, however, an occasional lapse into carelessness and insincerity that may be easily accounted for by the strain of a long and busy season.

Ralph Stuart, as Donald Heron, acted with intelligence and force; Thomas L. Coleman was an admirable Sir Richard, and William Redmund acted the role of John Veale in a thoroughly creditable manner. Walter Allen, as Roderick Heron, had not opportunity to display the best qualities of his art, nor was Edwin Nicander particularly happy in the role of Sir Lucian.

Dorothy Donnelly, as Camilla Brent, gave the earnest, appealing impersonation that was to be expected of her. Georgia Welles was a charming Margaret Veale, Grace Huntington an excellent Miss Brent, and Irene Jordan a very pleasing Beatrix. Next week Esmeralda.

Third Avenue—The Burglar.

The bill for the week at the Third Avenue Theatre is Augustus Thomas' emotional drama, The Burglar. It is a familiar and interesting play, and served last evening to move the audience to alternating laughter and tears.

Walter D. Greene played the rather exacting role of William Lewis admirably; Frank X. Hope was dignified, earnest and altogether artistic as Paul Benton, and Charles Drake was a satisfactory John Hamilton. Jerome Cammeyer made the character of Edward Bainbridge far too rowdyish for the surroundings, and Theodore Lytle rather overacted the role of James, the servant.

Clara Langley, as Alice, acted with grace and much feeling. Florence Courtney was an attractive Fanny, and the other female roles were in capable hands. Next week, Sapho.

At Other Playhouses.

NEW YORK.—Stanislaus Stange's version of Quo Vadis remains.

ACADEMY.—Way Down East has begun the final nights of its long run.

DALY'S.—A Runaway Girl is the bill.

CASINO.—The Casino Girl continues. There will be souvenirs this (Tuesday) evening.

MANHATTAN.—Woman and Wine is drawing well.

FOURTEENTH STREET.—The Great Ruby has begun the last week of its engagement.

KNICKERBOCKER.—The Bostonians revived Robin Hood last evening. Next week, The Serenade.

GRAND OPERA HOUSE.—Blanche Walsh and Melbourne MacDowell present Cleopatra this week.

GARRICK.—William Gillette continues in Sherlock Holmes.

CRITERION.—James K. Hackett remains in The Pride of Jennico.

STAR.—Williams and Walker, in The Policy Players, began a return week last night to a large audience. The clever comedians and their able support again furnished excellent entertainment.

LYCEUM.—Virginia Calhoun in Borderside will remain here until Saturday.

AN INTERESTING BOX-PARTY.

Several of the retired actresses of the Edwin Forrest Home were the guests of Mrs. Fiske at the matinee performance of Becky Sharp in Philadelphia last Saturday. They occupied a box, and between the acts received calls from those in the audience who knew them across the footlights in their younger years. The party consisted of Mrs. Anna Cowell, once leading lady with the famous tragedian, James Booth Roberts; Mrs. Rose Watkins, who was in the early "sixties" reckoned the most beautiful woman on the American stage; Mrs. Kate Ludlow Littell, than whom there was no sweeter ingenue a half century ago; and Mrs. De Bonay, who, after many successes, joined the family at the Home only a few weeks ago. After the performance these favorites of other years visited Mrs. Fiske in her dressing-room and carried to her a huge bouquet of "Springbrook" flowers.

AT THE P. W. L.

Yesterday the Professional Woman's League held its May literary meeting, with Mrs. T. St. John Gaffney, president National Council of Women, in charge. Mrs. Gaffney delivered an address on "The Use Women Make of Their Leisure," and the rest of the afternoon was devoted to discussion.

The League's annual election will occur next Monday. The May Drama Day, May 21, will be in charge of Alice E. Ives.

OBITUARY.

Washington T. Melville died in this city April 30, aged sixty years, of pneumonia. Mr. Melville had been on the stage for about forty years, and was a comedian of ability. He played with many of the famous companies of the "palmy days," and made several starring tours. Among the companies in which he appeared were the Old Bowery Theatre Stock company, in this city; the old Pike Stock company, Cincinnati; the Forepaugh Stock company, Philadelphia; the Castle Square Stock company, Boston; the Golden Giant Mine and Smoke, at Wood's Museum, New York, in 1875, and A Florida Enchantment, at Hoyt's Theatre, in 1896. At the time of his death he was a member of F. C. Whitney's Quo Vadis company. His remains were taken to Cincinnati for burial. Mr. Melville's sister, Julia Melville Snyder, is living in San Francisco. Emelie Melville is his niece.

Louis S. Goullaud died on April 19 in the City Hospital, Boston, where he had gone for an operation, hoping to find relief from the deafness that had afflicted him for years. Death resulted from the operation, which at first was believed to have been successful. As a boy he was employed by R. M. Field at the Boston Museum and later by Eugene Tompkins at the Boston Theatre. More recently he managed the tours of Barry and Fay, and James A. Herne. In late years he was a resident of Auburn, N. Y., where the remains were interred in St. Joseph's Cemetery on April 24.

Clementine Hartman, sister of Mme. Mathilde Cottrelly, died in Berlin, Germany, on April 20. Frau Hartman was an actress of long standing in Germany. Of late years she had played old woman roles. Her husband, Herr Hartman, is also an actor of repute, while her son, Leo Hartman, has won renown as a violinist of note. Her only daughter, Susie Hartman, spent seven years in this country under the chaperonage of her aunt, Mme. Cottrelly, returned to Germany four years ago, and is now teaching music there. Mme. Hartman was fifty-five years of age.

Mrs. Hannah E. Sargent died of pneumonia at her home in this city on May 2. She was born in Providence, R. I., in 1850 and made her professional debut in 1865 with Edwin Booth. She had played responsible roles with many prominent stars, among them Dion Boucicault and Mme. Helena Modjeska. She was seen a few weeks ago at the Fifth Avenue Theatre with Mme. Modjeska. The funeral services were held at her late residence on Friday evening, and the remains were afterward taken to Providence, where they were buried.

W. Gerard Anderson died at the Polyclinic Hospital in this city recently after having three very painful operations performed. The remains were buried from his late residence, 311 East Fortieth Street, on May 2. He was with Mrs. Leslie Carter in Zaza last season. He was the original Mounet Pombia last season and replaced Alfred Bruning in the part of the Duke this season. He was thirty-eight years old. A widow survives. He had been with Stuart Robson, Willie Collier, and others.

Jacob Thornton Beers, for over forty years connected with various Boston theatres in the capacity of ticket taker, died May 1 at the Boston City Hospital of pneumonia. His first position in the theatrical line was secured at the Howard Athenaeum. From the Howard he went to the Globe Theatre, from there to the old Music Hall, then to the Boston Museum, and later to the Park Theatre. Mr. Beers was sixty-nine years old.

Mrs. Robert Wayne, who had been playing Poppaea in Quo Vadis with Hopkins' Stock company in Chicago, died on May 2 at the West Side Hospital in that city. Mr. Wayne played his part with the company in Dewey the Hero of Manila while his wife lay dying, being unable to get away. He hurried from theatre to hospital immediately after the performance and was with his wife when she passed away.

Captain Joseph W. Hussey died at Roosevelt Hospital in this city on May 5, aged sixty-two years, after a short illness. He was the father of five children—Mrs. Joseph Herbert, Lenore Gordon, and Maude, Helene, and Julian Hussey—all members of the theatrical profession. Captain Hussey earned much distinction by his services in the war of the Rebellion.

James A. Robinson died in Philadelphia on May 6, aged fifty years. From 1884 until 1889 he had been prominently interested in the business departments of many circuses, ten years of the time being spent with the Barnum and Forepaugh shows. Later he was associated with Forepaugh's Theatre, Philadelphia, and with the Temple Theatre, Baltimore.

Mrs. L. Mortimer Thorn, Jr. (Lillian Gwynn), died at her home in this city on May 4, of nervous prostration, aged twenty-eight years. She had been prominent at one time in local amateur dramatic circles and had appeared professionally in the late Augustin Daly's production of The Great Ruby at Daly's Theatre in this city last year.

George Baker, only son of the late George H. Baker, poet, dramatist, and diplomat, died in Philadelphia on May 2 of Bright's disease, aged fifty-six years. A widow and mother survive.

Cora Carmichael, late of Devil's Island, died at Eatontown, N. J., on May 3, of heart failure.

THE STOCK COMPANIES.

The Snow and Heron Stock company, that will open at the Lyceum, Albany, on May 14, for a Summer season, will include Mortimer Snow, Edward J. Heron, Frederic Ormonde, Cecil Owen, John W. Dean, Vandyke Brooke, Mervyn Dallas, Charles Bloomer, Albert L. Marsh, F. C. Stein, Lansing Rowan, Dorothy Rossmore, Ethel Barrington, Ethel Milton, Mrs. Frederic Ormonde, Bertha Welby and Baby Welby. David Traitel will be business-manager, and William Drake scenic artist. The first play will be The Sporting Duchess, followed by The Lost Paradise and Quo Vadis.

Eugenie Blair's special Summer stock engagement opened at the Lyceum Theatre, Cleveland, April 16. The plays produced so far have been A Lady of Quality, The Dancing Girl, and Ingomars. This week Trilby. The staging of the plays, under the direction of Walter S. Craven, has been unusually elaborate and large audiences have been the rule. An elaborate production of Quo Vadis is in preparation.

The Columbia Theatre Stock company, Newark, appeared successfully in Saved from the Sea last week. Una Abell, H. Coulter Brinker, Bert Lytell, Robert Neil, Virginia Jackson, and Walter Woodall were prominent in the cast. Hazel Kirke is played by the company this week.

Victory Bateman has been specially engaged as leading woman of the Columbia Theatre Stock company, Newark, for the rest of the season, opening next week. Miss Bateman was formerly with this company and is very popular with Newarkers. Joseph Totten also returns to the company next week.

H. Coulter Brinker and Una Abell, late leading people of the Columbia Theatre Stock company, Newark, will head a rival company that will open at the New Century Theatre in that city next week. Among the others in the company will be Harry Burkhardt, Amy Stone and Frank Richardson.

There will be a Summer Stock company at the Victoria Theatre, Dayton, O., under the management of Albert Perry.

Rose Stahl will succeed Jessie Bonstelle as leading woman of the Valentine Stock company.

The Valentine Stock company closed a successful season of fourteen weeks in St. John, N. B., April 28, the closing bill being The Jilt, in which the entire company were seen to great advantage. Mayor Sears on behalf of the city, addressed the company and wished them all bon voyage. Daisy Sears, daughter of the Mayor, then recited "The Absent Minded Beggar" and Anne Blancke and Jessie Bonstelle collected $80 from the audience for the Canadian Contingent fund. Edward R. Mawson for the company made a farewell speech. The houses of the best people in the city were at all times open to the company, and each member made many friends. The company will play this Summer in St. Paul and Minneapolis, opening at The Grande in Minneapolis May 13.

The Hopkins Chicago Stock company is this week giving a splendid production of Faust, with May Hosmer as Marguerite, Maurice Freeman as Mephistopheles, Ralph Cummings as Faust, Edwin Travers as Valentine, Hattie Foley as Mortimer, Lucia Angela as Elsie, and Lonette Babcock as Lisa. May Hosmer will have her annual testimonial at Hopkins' the afternoon of May 25, and an exceptionally strong programme is being prepared for the occasion.

Edward H. Cannon, treasurer of the Grand Opera House Stock company, Indianapolis, was arrested on April 26 on a charge of embezzlement preferred by Manager D. H. Hunt, who had discovered a shortage of $453 in Cannon's accounts.

John Fowler has been engaged as leading man of the Plymouth, Mass., Stock company, opening May 14.

Valerie Bergere has returned to Philadelphia, having closed her season with the Dearborn Stock company, of Chicago. Miss Bergere has not completed any plans for next season. She intends securing an engagement with a new production where she hopes to duplicate her many successes of the past two seasons in stock work.

A stock company under the management of S. H. Maguire will play a Summer season at the Star Theatre, Buffalo. Anne Sutherland it is understood, will be leading woman.

Sherman Brown, manager of the Davidson Theatre, Milwaukee, has been in town for the past week engaging people for his stock company, that will open at the Davidson, May 20, in Sowing the Wind. Among the members of the company will be Aubrey Boucicault, Selina Johnson, Charles Harbury, John Daly, Murphy, and Lydia Dickson. It is Mr. Brown's intention to continue the company through the Summer and next season, except for occasional combination bookings.

The W. S. Harkins Stock company will open their annual Summer tour at St. John, N. B., May 21. The following have engaged for the company and will leave New York on May 14: Arthur Elliott, Franklyn Ritchie, Harry Weaver, Jr., Joseph Brennan, Robert McWade, Soldene Powell, M. T. Cody, Frank McGlynn, Kate Dalgish, Mary Hall, and Stella Boniface.

The Bowdoin Square Theatre Stock company, of Boston, will present Sapho in Providence next week. Maud Edna Hall appears in the title-role.

The William Morris Stock company, under the management of D. V. Arthur, will open a season at the Columbia Theatre, Washington, D. C., May 28, in The Masqueraders. Mr. Morris, as leading man, will have the support of an excellent company that is now being engaged.

Harry Hyde has been engaged to play leading juveniles with the Bond Stock company at Albany.

The Baldwin-Melville Stock company will go direct from New Orleans to Montreal, Canada, opening at Her Majesty's Theatre, May 28, for the Summer.

A REVIVAL OF M'LISS.

M'liss, the comedy-drama of Western life that the late Annie Pixley made famous, is to be revived next season by A. J. Spencer, of Jacob Litt's office. The production will be an elaborate one in every respect. Mr. Spencer has engaged Nellie McHenry to play the title part and Frank Losee to take his original role of Yuba Bill and stage the play. Both will be featured. Four handsome sets of scenery, painted by P. Dodd Ackerman, will be carried. The company will play Jacob Litt's, the Bijou, and other popular-priced circuits. This will be the first presentation of M'liss at popular prices.

ELECTION AT FORREST LODGE.

Edwin Forrest Lodge No. 2, A. O. O. F., held its annual election yesterday, the vote resulting as follows: Milton Nobles, president; Henry Simon, vice-president; Frank W. Sanger, treasurer; J. J. Spies, secretary; Frank W. Sanger, Louis Aldrich, Antonio Pastor, Augustus Pitou, and Adolph Reinold, trustees. There was a large attendance and much important business was transacted.

Dolan and Lenharr O. K.—Alan Dale.

GOSSIP.

The picture above is an excellent likeness of Charles K. Champlin, a clever young actor who has become in many places popular. At present he is featured with Mayo and Champlin's Gems in repertoire, and is seen in many differing parts, ranging from tragedy to light comedy. He is also the author of several plays, among them being The Curse of Pride, Only a Private and The Way of the World. Next season he will have on the road a company of his own to be known as Charles K. Champlin's dramatic company, The Gems.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) will celebrate the second anniversary of their marriage on Saturday, May 12. "We have had no difficulty so far in securing joint engagements, and anticipate none while we give honest, conscientious service to managers," says Mr. Rogers. "At the close of The Great Ruby engagement we shall remain in town until we have signed for next season, after which Mrs. Rogers and I contemplate spending the Summer months in Europe."

Willie Collier, in Mr. Smooth, will appear at the Grand Opera House during the week of May 21.

E. D. Shaw, business manager for Frederick Warde, was married last week, in Washington, D. C., to a non-professional.

The Chicago and the St. Louis branches of the Castle Square Opera company returned to New York yesterday (Monday) morning.

The Ebinger Grand Opera House, at Fort Madison, Iowa, was destroyed by fire Friday, May 4. It may be rebuilt.

Jonas L. Haslocher, of Rochester, has leased the Richardson Theatre, Oswego, N. Y.

Elena Maria gave a luncheon last week to her cousin, Bishop George W. Peterkin, of West Virginia, who was in town attending the Ecumenical Council. Among those present were Bishop Dudley, of Kentucky; General Thomas Neilson, Lieutenant-Commander Edwin Pendleton, U. S. N., and Dr. Thomas Killelea.

It is said that Madame Modjeska will omit her customary tour next season, having decided to pay a long visit to her home in Poland.

Irving Brooks, having resigned from Henrietta Crosman's company, has returned to New York. He was succeeded by Beaumont Smith. Lucius Henderson, who also retired from the company, was replaced by William Courtleigh.

Maude Odell, of the James O'Neill company, writes to THE MIRROR that she will this Spring marry a well-known Western man and retire from the stage. Minnie Victorson will visit Miss Odell at the latter's home, Beaufort, S. C., after the O'Neill company closes.

Bessie Gilbert, the cornetist, is convalescent after a serious illness of three months. In two weeks she will leave for a trip to Paris, and she hopes that the voyage will benefit her.

Olga Nethersole has sued the Rev. Dr. Thomas Chalmers Easton, of Washington, D. C., for $20,000 for alleged slander. Miss Nethersole contends that her character was defamed by a sermon delivered by Dr. Easton. He claims that he has apologized by letter.

Peter F. Dailey will retire from Weber and Fields' company to star next season in George V. Hobart's adaptation of the German farce, Im Himmelhof, under management of William Harris and Frank McKee.

A successful benefit for Treasurer Herman Hauser was given at the Herald Square Theatre on Sunday evening.

Mrs. Langtry's daughter, chaperoned by Mrs. Cornwallis West, will be presented to Queen Victoria on May 11.

Loving cups were presented on Sunday to Charles E. Evans and W. D. Mann by their employes at the Herald Square Theatre.

The sale of pictures for the mother of the late Ernest Tarleton, held at the Fifth Avenue Art Galleries on Saturday, netted $693.50.

Lulu Glaser will appear in The Cadet Girl at the Columbia Theatre, Boston. Mabelle Gilman may succeed her in Francis Wilson's company.

The Agoust Family of pantomimists will be imported by Frank McKee to open at the Victoria Theatre on Nov. 26 in a farce to be written by John J. McNally, who will provide a part for Otis Harlan.

Married.

MOYLES—GUNDECKER.—Daniel Moyles and Etta Gundecker, in New Orleans, La., on May 2.

TRUSS—HARRIS.—At New Haven, Conn., on May 2, Nellie Truss and Edward Harris, Jr.

WILLIAMS—ASHER.—C. Jay Williams and Ida Asher, in Brooklyn, N. Y., on April 21.

Died.

ANDERSON.—W. Gerard Anderson, in New York city, aged 38 years.

BEERS.—James Thornton Beers, at Boston, Mass., May 1, aged 69 years, of pneumonia.

BOKER.—George Baker, in Philadelphia, Pa., on May 2, of Bright's disease, aged 56 years.

CARMICHAEL.—Cora Carmichael, at Eatontown, N. J., on May 3, of heart failure.

GOULLAUD.—Louis S. Goullaud, in Boston, Mass., on April 19.

HARTMAN.—Clementina Hartman, in Berlin, Germany, on April 20, aged 55 years.

HUSSEY.—Captain Joseph W. Hussey, at Roosevelt Hospital, New York city, May 5, aged [illegible] years.

MELVILLE.—Washington T. Melville, in New York city, April 30, aged 60 years.

ROBINSON.—James A. Robinson, in Philadelphia, Pa., on May 6, aged 50 years.

SARGENT.—Mrs. Hannah E. Sargent, in New York city, on May 2, of pneumonia, aged 56 years.

THORN.—Mrs. L. Mortimer Thorn, Jr. (Lillian Gwynn), in New York city, on May 4, of nervous prostration, aged 28 years.

WAYNE.—Mrs. Robert Wayne, in Chicago, Ill., on May 2.

THEATRES AND MUSIC HALLS.

Proctor's Fifth Avenue.

The opening bill of this latest temple of the continuous performance is headed by Thomas Q. Seabrooke, assisted by Jeannette Lowrie, in a skit called The Pride of Harlem, written by George V. Hobart. The Earl of Yarmouth, known on the stage as Eric Hope, makes his vaudeville debut in a sketch called Crazed. He is assisted by Louise Galloway and R. C. Turner. The others are Sager Midgely and Gertie Carlisle, in After School; Kittie Mitchell, "The Lady Graceful," Paley's kalatechnoscope; the Croation Royal Tambunitzka Orchestra (first time in America); Newell and Shevett, comic bar performers; Burton and Brooks, parodists; Coakley and Huested, singers and dancers; Bertie Fowler, mimic; De Veaux and De Veaux, comedy musicians; Dungan and Dudley, duettists, and Sheridan and Flanagan, buck dancers.

Keith's Union Square.

The stars of the bill are Helene Mora, contralto; John C. Rice and Sallie Cohen, in The Kleptomaniacs; Louise Thorndyke Boucicault and James Horne, in A Proper Impropriety; and Joe Welch, Hebrew impersonator. The others are Sam Marion and the McCoy Sisters, dancing trio; Zeno, Carl and Zeno, acrobats; Frobel and Ruge, comedy gymnasts; Max Unger, strong man; Terry and Elmer, comedy duo; Phillips and Maynon's cockatoos; three Murray Brothers, musicians; Mr. and Mrs. Stuart Darrow, shadowgraphists, and Ahearn and Patrick, comedians. The biograph and the stereopticon are retained.

Proctor's Twenty-third Street.

Delia Fox, assisted by her own company, makes her New York vaudeville debut in a scene from The Little Host. Juntus Brutus Booth makes his continuous debut in A Conjugal Lesson. The others are the Musical Johnstons; Silvern and Emerie, flying rings; Irene and "Zaza," novelty act; Ferrell and Starck, bicycle comedians; Orloff and Hale, illustrated songs; Arvello, equilibrist; Williams and Melbourne, comedy duo; George C. Davis, monologist; Caswell and Arnold, acrobatic comiques; Tom Brown, mimic, and Paley's kalatechnoscope.

Tony Pastor's.

The bill includes Wills and Loretto, The Tramp and the Gay Soubrette; George Evans, "the Honey Boy;" Stewart Sisters, comediennes; Flood Brothers, acrobats and pantomimists; Norma Wills and company, in new comedy by Lawrence Marston, entitled My Sister's Beaux; Condit and Morey, in The Ties that Bind; Fox and Foxie, clown and dog; Murphy and Willard, comedy duo; the Grahams, illustrated songs; De Camo, comedy juggler; Howard and Linden, in A Tough Pupil; Mullally Sisters, comediennes; and the vitagraph. Tony Pastor sings every evening.

Proctor's Palace, Fifty-eighth Street.

George Nevilie and company head the bill, in A Cold Deal. The others are Billy Van, comedian; La Fafalla, dancer; Mr. and Mrs. Augustin Neuville, comedy duo; Barton and Ashley, comedy duo; Cecilian Four, vocalists; Brothers Martine, acrobatic stars; Magnell-Mullini Trio, musicians; Billy and Madrid Jackson, colored comiques; Brandon and Requa, novelty act; Falardo, mimic, and the kalatechnoscope.

Miner's 125th Street.

Dan Collyer and company, in A Live Subject; the Great Albini, Clarice Vance, McWatters and Tyson, Mr. and Mrs. Wiley Hamilton, in Why Smith Stayed Home; Craig and McDonald, Lewis and Blakely, and Howe and Scott make up the bill.

Hurtig and Seamon's.

The bill includes Hayes and Lytton, in A Wise Guy; Stuart, the male Patti, who has just returned from Europe; Melville and Stetson, Edna Bassett-Marshall, and others.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Tenderloin Burlesquers provide the week's entertainment.

LONDON.—The Gay Girls of Gotham make up the week's attraction.

MINER'S EIGHTH AVENUE.—The Monte Carlo Girls have moved over to the West Side for the week.

OLYMPIC.—The Victoria Burlesquers are diverting the attention of Harlem.

DEWEY.—Straight vaudeville is the attraction this week. The company is called The Herrmann Trans-Atlantic All-Star Vaudeville company and includes Adelaide Herrmann, Florence Moore, Charles E. Grapewin and Anna Chance, Harry C. Stanley and Doris Wilson, Louise Dresser and her "Picks," Foy and Clark, Fields and Ward, Ed Estus and the Deweyscope.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—James F. Dolan and Ida Lenharr headed the bill and scored an unequivocal success in Mr. Dolan's farcette, A High-Toned Burglar, which has a laugh in every line. Mr. Dolan is constantly improving the sketch by the addition of bits of comedy business, which adds to its effectiveness. La Fafalla, the dancer, made her first appearance at this house in her spectacular specialty. The effects are very beautiful and the fair dancer received well-merited applause. George Neville and company made their New York vaudeville debut in a comedietta called A Cold Deal, by some modest author, whose name was not on the programme. The sketch is strongly reminiscent of the one done last season by Gillingwater and Heron, not only on account of a similarity of plot, but because the leading parts are played by actors whose physical proportions are about the same as those of Gillingwater and Heron. The plot deals with a couple of young men who make up their minds to go to a French ball. As no man will be allowed to enter the ballroom unless he is accompanied by a female, one of the men puts on a dress and wig and they prepare to start for the festive scene, when the sudden and unexpected arrival of the wife of one of the men disarranges their plans. The disguised one looks around for a place to hide, and, finally, his friend shoves him into the ice-box, which is as large as those generally seen in butcher shops. Most of the fun during the remainder of the sketch is caused by the suffering endured by the man in the ice-chest, who makes frantic appeals to his friend, who is very busy trying to keep the attention of his wife away from the refrigerator. The frappéd one finally discovers a bottle of whisky and proceeds to absorb a large quantity of the liquor. He finally tumbles out of his frigid retreat, and after due consternation on the part of the wife, removes his wig and the mystery is cleared up. The piece is played briskly and made an excellent impression. Mr. Neville is a clever little comedian and scored his points artistically. George K. Henry is his tall assistant in the fun-making, and Lillian Burnham played the wife with much success. Billy Van made his reappearance in the continuous, and his up and down voice helped him to make a hit with his jokes, some of which were new. The McNulty Sisters danced themselves into great favor, and were warmly applauded for their very neat efforts in the terpsichorean line. Spencer Kelly charmed every one with his artistic rendition of Tosti's "Good Bye," "Tell Me," and "Always." His voice is of splendid quality and he sings with rare expression. The Averys worked like beavers in a rag-time specialty. J. W. Bingham, the ventriloquist, showed his novel figures, which talk, walk and gesture very amusingly under his manipulation. He has a figure made up as James Russell and another that looks like Joe Welch. Swan and O'Day, Boulden and Griffin, the Trolley Car Trio, William De Boe, Brandon and Regine, the kalatechnoscope, and the stereopticon were also in the bill.

KEITH'S UNION SQUARE.—Marshall P. Wilder headed the bill and scored a hit of the largest possible proportions with his melange of mirth. He has added several new jokelets to his already large store and they all went splendidly. Bert Coote, assisted by Adelaide Fitzallan and Charles W. Macdonald, presented his sketch, Supper for Two, which never fails to amuse. Mr. Coote has improved his impersonation of Mr. Timid and it is one of the best laughter-compelling bits in vaudeville. Miss Fitzallan played Angelica with all the fire and dash necessary to the part and made a decided hit. Mr. Macdonald was easy and effective as the husband. Will M. Cressy and Blanche Dayne were seen once more in Grasping an Opportunity, which duplicated its former success. Mr. Cressy and his partner are warm favorites at this house. The Moulier Sisters were applauded liberally for their fine work on the bars. Phil Ott and the three Rosebuds, in Joseph Hart's skit, Their First Lesson, made a big laughing hit. Some new gags were added, with good results. Blocksom and Burns' queer antics and funny pantomime kept the audience in convulsions and some of their tricks caused the patrons to shriek with delight. Hamilton Hill, billed as the Australian baritone, made his first appearance here. He sang "The Holy City," a love song and a march song called "It's the Man Behind the Gun that Does the Work." Mr. Hill is to be complimented on his very clear enunciation, every word of each song being audible even to the gallery gods. This gift is so rare among singers of Mr. Hill's class that it calls for special praise. His voice is full, resonant and sweet, and his encores were genuine and hearty. Mayer, Carroll and Mayer were pleasing in a comedy and dancing sketch. Tony Fernandez played cleverly on odd instruments. Bicknell, the clay modeler, made faces with much dexterity. Ashley and Wooley, Hedrix and Prescott, Havens and Andrews, Edward Gifford, the biograph, and the stereopticon were also in the bill, which drew big houses.

TONY PASTOR'S.—The Levinos, Dolph and Susie, presented their unpretentious but pleasing act, The Rival Arts, with much success. Agnes Ardeck made her reappearance in vaudeville in a sketch called Mrs. Bob. The plot is very improbable, as it pictures a man who does not recognize his wife because she has disguised herself in a blond wig. While Miss Ardeck's work was pleasing, the sketch is not worthy of her and she will probably get another vehicle which will give her opportunity to show her decided talent. Ward and Curran cut capers to the evident satisfaction of their auditors. The Willet and Thorne Farceurs won as many laughs as usual in An Uptown Flat, which is more than familiar. Drawee, the juggler, did some very fancy tricks, with few misses. Knox Wilson scored strongly in his German monologue, with saxophone selections as an extra feature. Mr. and Mrs. Stuart Darrrow made pictures in sand and smoke very cleverly. Attie Spencer was encored for her songs. Collins and Collins, comedians; Fiske and McDonough, in Willie and the Baby; the Pattens, Irish comedy duo; Letto and Della, comedy acrobats, and the vitagraph were also in the bill. Tony Pastor sang every evening with his usual success.

PROCTOR'S PALACE, FIFTY-EIGHTH STREET.—The Wilmer-Vincent company headed the bill and scored a big hit in A Strange Baby. Henri French gave his startling performance on strange looking bicycles and showed his dexterity as a juggler. Smith and Campbell's rapid-fire repartee won many laughs. Farnum and Seymour presented their comedy-acrobatic specialty with great success. George C. Davis told several stories that met with favor. Joseph Newman sang his original comic songs and won several well-deserved encores. The Garrity Sisters, singing comediennes; Walter Ardell, instrumentalist; Kohl and Barney, eccentric comedian; Olga Orloff, illustrated song specialist; Arvello, equilibrist; the kalatechnoscope, and the stereopticon were also in the bill.

MINER'S 125TH STREET.—Ching Ling Foo played a return engagement last week, doing his fire-eating trick on Friday and Saturday. Samuel Edwards and company, in Edward E. Kidder's sketch, A Pass for Two, seemed to please. The piece is intentionally farcical and unintentionally inconsistent. Three characters are presented: Daly Dodge, a New York business man; Vesuvia Dodge, his jealous wife, and Samuel Hummock, a person who is enamored of Mrs. Dodge's young sister. The plot is good, from a literary standpoint, but is liable to be lost in the shuffle on the stage. Daly Dodge has flirted with a girl on the street and has taken her to the theatre. His wife finds the seat checks in his vest pocket, and he explains that his companion was Hummock, who appears on the scene ignorant of everything, and his blundering and the unfaithful husband's asides make the one situation in the piece. It then transpires that the woman who has caused all the trouble is Mrs. Dodge's sister, who was having some fun with her brother-in-law, and Dodge gets out of the scrape by saying he knew it all along and was likewise having some fun. Adine Bouvier, who impersonates Mrs. Dodge, is pretty and has a charming personality, but lacks energy. Jules Kusell did his best with a rather mean part, and Samuel Edwards as Dodge was all that could be desired. Ellsworth and Burt, in Domestic Pets, scored heavily; Charlie Case monologed effectively; Frank Jones, assisted by Lillian Walton, in Our Country Cousin, made a favorable impression; Julian Rose, the Tanakas, and Frank Cotton's donkeys completed the bill.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—The extremely successful season closed on Saturday night in a blaze of glory. The house was crowded throughout the week and on Saturday night the walls fairly bulged with the pressure caused by the throngs who had come to have a last look at Lillian Russell, May Robson, Weber and Fields, Peter F. Dailey, Charles J. Ross, David Warfield, John T. Kelly, Pearl Andrews, Bonnie Maginn, Bessie Clayton, "Stubby" Ainscoe, Belle Robinson and the other sprightly damsels of the "merry merry." All the songs were redemanded again and again on Saturday evening, and some of the old favorites were called for and sung with great vim. Speeches and floral tokens were pleasing features of the closing night, which was of the "red-letter" description. The house will reopen in September with the same clever company in a new burlesque.

HURTIG AND SEAMON'S.—John C. Rice and Sallie Cohen, in The Kleptomaniacs; Williams and Tucker, in Skinny's Finish, and Cushman, Holcombe and Curtis headed the bill. It is next to impossible to say which of these deserved the honors. Houdini, the handcuffed wonder; Harry Le Clair, Howe and Edwards, in My Uncle's Visit, Willis P. Sweatnam and Maude Nugent made up an almost all-star bill.

The Burlesque Houses.

MINER'S BOWERY.—Howard and Emerson headed a specialty bill that showed Seamon and Warner, Gotham Comedy Four, Fisher and Clark, Hanson and Nelson, Francis J. Bryant, the Livingstons, and Joe Bernstein.

LONDON.—The Monte Carlo Girls moved down from the Olympic for the week.

MINER'S EIGHTH AVENUE.—Frank B. Carr's Lillian Washburn Indian Maidens played a good return week.

OLYMPIC.—The Sporty Widows furnished the week's programme in Harlem.

DEWEY.—The Bon-Ton Burlesquers drew good audiences throughout the week. A Dream of the Orient offered opportunities to all the members of the company. Good specialties were presented by Smith and Champion, Viola Sheldon, Shayne and Worden, Conway and Leland, and others.

GRUBER INHERITS THEATRE.

The Leland Opera House in Albany, which is under the management of F. F. Proctor, has come into the possession of Abraham Gruber, the New York Republican politician. The theatre was bequeathed to Mr. Gruber by Mrs. Louisa Page, whose husband had been a warm friend of Mr. Gruber for many years. When Mr. Page died Mr. Gruber and his wife volunteered to see that Mrs. Page was well taken care of. She had lived with the Grubers for seven years, when, by an unexpected stroke of good fortune, she fell heir to a lot of property, including the theatre in Albany. A short time ago Mrs. Page died, and, when her will was opened, it was found that she had left the bulk of her property to Mr. Gruber. The value of the bequest, including the Leland Opera House, is about $60,000.

TWO BRIGHT COMEDIENNES.

THE SISTERS LAWRENCE.

Above is a picture of the Sisters Lawrence, Anita and Effie. They are young and pretty and hail from San Francisco, which town has furnished many shining lights to the stage. The Misses Lawrence do a specialty, consisting of singing and acrobatic dancing, and their success stamps them as one of the best sister teams now before the public. They are very versatile and can play responsible parts. For two seasons they were members of Charles E. Blaney's forces, Anita playing the principal soubrette parts. Last Summer, while the sisters were making a hit in vaudeville, they were seen by Dunne and Ryley, who engaged them as a feature for Hoyt's A Milk White Flag. Their success in this piece was very great, and Anita scored a strong individual hit as the orphan. These clever girls will return to vaudeville for the Summer in a repertoire of new songs, with appropriate dances.

SUIT OVER CHING LING FOO.

B. F. Keith instituted a suit in the City Court last week, through Howe and Hummel, against the Greater New York Amusement company, to recover $1,285.71 alleged to be due for the services of Ching Ling Foo, the Chinese magician, who is under contract to Mr. Keith, who sublet his services to the defendants. Mr. Keith's complaint alleges that the defendants engaged Ching Ling Foo for two weeks at $1,000 a week, and that the sum named in the complaint is still due.

ROUGH RIDERS INJURED.

On Friday evening last a series of accidents occurred at the Wild West performance in Madison Square Garden. A pony ridden by an Indian became unmanageable and dashed among the other horses. In the excitement eight men were thrown and more or less injured. Leon Hunter and Bird Shank were badly hurt while riding bucking broncbos on the same evening.

ANOTHER HART SKETCH.

Joseph Hart, not content with the success of A Close Call, has started work upon a new fanciful sketch, which he calls Winning a Widow. It will have plenty of "Hart interest," which means that novel schemes will be utilized for the purpose of winning laughs from the fun-loving public. It will probably not be done until next year.

A HUSTLING MANAGER.

FRANK TURNER.

Above is a picture of Frank Turner, manager of Turner's Pickaninnies and Pauline Moran. Mr. Turner started his theatrical career about twelve years ago as an actor in Ezra Kendall's A Pair of Kids company. His next engagement was in a play called Gods and Men, produced at Washington, D. C. After that he played with Harry Crandall, in Charles Frohman's Masqueraders company, Sydney Rosenfeld's Two Escutcheons, and A House of Cards, George W. Monroe's A Happy Little Home, and Vernona Jarbeau's A Paris Doll. A few seasons ago he turned his attention to management and secured a pair of clever little pickaninnies, who, with Pauline Moran, have become great favorites through the energy and industry of Mr. Turner. They have traveled all over the United States and last season created a furore at the Alhambra, London, and the Folies Bergere, Paris. They will return to Europe on Aug. 16 to fill engagements extending over two years, opening at Hamburg, Germany, on Sept. 1, with an indefinite return engagement at the London Alhambra to follow. Mr. Turner was recently offered the management of a theatre in Montreal, but declined, as the management of his attraction takes up all of his time. When he returns from Europe he will take out a company of his own, and if his success in the past is any criterion, his future as a manager is very bright.

GENARO AND BAILEY.

The front page of last week's MIRROR contained a picture of Dave Genaro and Ray Bailey, the popular vaudeville headliners. They have been appearing as a team for several seasons past, and have won increasing favor with public and managers alike. The public likes them because their specialty is bright, clean, quick and up-to-date, and the managers book them with alacrity because they can be sure that their patrons will get good value for their money from these clever performers.

Their specialty consists of rapid-fire repartee, acrobatic and step-dancing by Mr. Genaro, the vivacious rendition of coon songs by Miss Bailey, and a red-hot finish, consisting of an artistic cake-walk, with dance-steps thrown in, which is one of the best things of its kind on the vaudeville stage.

Mr. Genaro has been well and favorably known as a character comedian for many years, although he is still a young man. He has made big hits in parts requiring agility and quickness of speech and action. As a dancer he has few equals, and he never tires of inventing new steps as soon as the "pirates" manage to acquire the knack of doing his old ones. Miss Bailey is known for her ability to sing rag-time ditties with just the proper accent and the real swing which is given them by the darkies themselves. She has made popular any number of coon songs which have been whistled and sung all over the country. In their own particular field Genaro and Bailey have no rivals, and their vogue will continue as long as vaudeville continues in popular favor. Even if the present craze for this form of entertainment should die out, this clever team would retain their hold on the public, as they are versatile and clever, and their services will continue to be in demand in any number of ways. During the past season they have played engagements at all the leading vaudeville theatres and their time is splendidly booked for the remainder of this and far into next season.

WOE IN CONCERT HALLS.

There is a deep wailing and gnashing of teeth going on in the two Boweries, the on in New York and the other in Coney Island, over the decision of the Police Commissioners last week to refuse licenses to a large number of concert halls on the two famous thoroughfares.

The only license granted on the New York Bowery was for the Atlantic Garden, which is really the only reputable resort of its kind. Only four licenses were allowed for the Coney Island places. They were secured by Henderson, Connor, the Sea Beach Palace and Inman's.

Each application was considered separately. If any complaints were on record against the place the license was refused. This decision will result in the closing of dozens of places in New York and Coney Island; hence the gloom which surrounds those usually gay thoroughfares.

WAR-SONG FEVER IN LONDON.

The war has inspired the English song writers to the limit. Some of their latest "Give us your kind applause" ditties are: "The Queen and the Shamrock," "The Left-at-Home Brigade," "Ordered South," "Good bye, Daddy," "Motherland," "A Hot Time in the Transvaal To-night," "Another Little Patch of Red," "The Soldiers of the Queen," "John Bull's Letter Bag," "Off to the War," "The Boys that Mind the Shop," "The Girl in the Khaki Dress," "Thinking of the Lad Who Went Away," and "One of the Soldiers." Especially strong appeals are made in "Bravo: Dublin Fusileers," and "What Do You Think of the Irish Now?" It is to be hoped that the war will end soon, or the song scourge will drive the patrons of the 'alls to desperation.

RUSSELL BROTHERS HOME AGAIN.

John and James Russell, the inimitable Irish servant girl impersonators, arrived in New York a few days ago on the *Lucania*. They met with great success in London and the provinces, especially in Ireland, and would have remained in Europe for several months longer but that the damp climate brought on John's old complaint, rheumatism, and they were obliged to return home in order that John might go to Hot Springs, Ark., for treatment. They have canceled several fine engagements and will rest all Summer.

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The best musical novelty which has been heard in the Orpheum in many a day is the Japanese operetta, Little Pee Weet, which is produced by T. Wilmot Eckert and Emma Berg. With just a touch of the ballet this would be a full comic opera, since there are tuneful music, good singing, bright lines, beautiful costumes and a special stage setting to form the frame of the picture. Miss Berg's voice, which is wonderfully sweet and clear, is heard in numbers which afford her good opportunities, while Mr Eckert not only aids in the singing, but puts the house in an uproar when he draws a curtain and exposes his piano, out of which he still knows how to get music which seems to please every one, as well it may, for when it comes to imitations on the piano Mr. Eckert is easily the leader.—*Kansas City Times, April 16.*

Eckert and Berg made the hit of the show, Sunday, with their Japanese Operetta, Little Pee Weet. The sketch is staged in Oriental extravagance, and the music is pretty. Both Mr. Eckert and Miss Berg have good voices and the former sets the house wild with his piano playing. His imitations of various musical instruments are particularly good.—*Kansas City World, April 16.*

Week of April 30 Olympic Theatre, Chicago; May 7, Haymarket, Chicago; May 14, Chicago Opera House, Chicago.

CLARICE VANCE

The singer of coon songs, has firmly established herself as a popular favorite and deserves all the recognition she receives. Her singing is like a breath of fresh air on a Summer day after listening to some of the sound storms affected and produced by other singers of similar selections.—*Philadelphia Call.*

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PROCTOR'S FIFTH AVENUE OPENED.

F. F. Proctor's name was placed over the door of the Fifth Avenue Theatre late on Saturday night and yesterday, at noon, the doors were thrown open to a crowd of lovers of vaudeville, who flocked in to attend the opening of Broadway's first home of the continuous form of amusement. There were few changes in the appearance of the house. Several rows of chairs were removed from the back and placed where the orchestra used to be, and the back rail was advanced several feet nearer the footlights, giving more standing room. A large corps of attaches, dressed in neat gray uniforms, were on hand to look after the comfort of patrons. The "one man orchestra," usual on the continuous houses, was David Fitzgibbons, who has been attached to Keith's Boston house for several years. He seems to be an expert in his line.

The box-office is in the center of the lobby, near the sidewalk. It is a white and gold kiosk, of ornate design, and is presided over by young Mr. Wallen, formerly of the Twenty-third Street house. New tormentors and a border in light colors give the stage a bright and pleasing appearance, and everything shows that General Manager J. Austin Fynes lost no time in getting the house in order for the opening. Mr. Proctor and Mr. Fynes were busy reading telegrams of congratulation from all parts of the country, offering felicitations on the opening of the palatial theatre as a vaudeville house.

The opening bill was headed by Thomas Q. Seabrooke and the Earl of Yarmouth. A full review of the performance will appear in next week's MIRROR.

THE ORPHEUM SHOW.

A vaudeville organization to be known as the Orpheum Show will begin its first road season at Buffalo on Sept. 23. The company was organized for the Orpheum circuit by Martin Beck, Eastern representative of the circuit, who will also have the direction of the new company. It includes the Newsky Troupe of nine, Severus Shaeffer, Will M. Cressy and Blanche Dayne, Louise Dresser and company, Johnson, Davenport and Lorella; Jack Norworth, Bund and Ash, Weston and Herber, and the comlograph. It is intended that the company will be a permanent institution, being incorporated with the Orpheum circuit, which has houses in San Francisco, Los Angeles, Omaha and Kansas City, to which will be added next season new Orpheums in New Orleans, Denver, Minneapolis and St. Paul. Thomas J. Myers, the former manager of the Los Angeles house and at present junior manager of the Kansas City house, will be general agent of the road company.

GUS HILL'S LIST OF TALENT.

Gus Hill has engaged the following attractions for next season for his Vanity Fair, New York Star Burlesque company, and the Gay Masqueraders: Li Hung Chang and family (four in number), direct from Europe; James F. Hoey, in his original black-face act; the three Savans, comedy acrobats; Fred Horman, direct from Europe; Ller and Walton, singers; Harry and Sadie Fields; the Mysterious Maze, a new invention for showing living pictures which has been a success in London, and for which Mr. Hill holds the American rights; Swift and Huber, Gallagher and Barret, Le Roy and Woodford, and Katie Rooney. New and original burlesques are now being written by celebrated authors; Gates and Morange, Hart and Becker, and McDonald and Hagan are painting new scenery, and new costumes are being made by Eaves, Jackson, Daniels and Hayden and Rawlence.

THE SCHLEY THEATRE LEASE.

Brady and Ziegfeld, who signed a lease for the Schley Theatre a few days ago, have found that there are some legal difficulties concerning the transfer of the lease of the cafe, which occupies a floor of the office building adjoining the theatre. It is said that the lease of the cafe is not transferable, and the new managers are opposed to the idea of paying the large rent named in their lease unless they can have the use of the cafe. The Police Commissioners licensed the Schley last week.

PROFITABLE ADVERTISING.

Ezra Kendall writes THE MIRROR that since the advertisement of his new book, "Spots," appeared in THE MIRROR a few weeks ago, his publishers, the Helman-Taylor Company, of Cleveland, O., have received orders from every part of the United States and Canada, as well as from England, Italy and Austria. The book has already reached a sale of 40,000 copies.

VAUDEVILLE.

JAS. F. DOLAN AND IDA LENHARR

Alan Dale says

"A High-Toned Burglar impressed me as being the best one act sketch I have ever seen on the vaudeville stage. It is clever and bright, and it has no maudlin pathos. This high-toned burglar is shot at the end of the piece, and instead of apostrophizing his mother or recalling the happy days when he was young, tiddle-y-um, he holds up the last watch that he has stolen from the policeman who shot him and pegs out. Mr Dolan is an extremely good actor. Miss Lenharr is far above the average, and A High-Toned Burglar is enjoyable."

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—GEO. P. GOODALE, in *Detroit Free Press*, Jan. 19.

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I wish to call the public attention to the fact that there are some people in the profession calling themselves "headliners," who are lacking enough in principle (and originality) to infringe on my rights by purloining my trade-mark, "The Georgia Coon Shouter." "The proof of the pudding is the eating." My success is ample proof of my claim to the title.

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Geo. W. Day will finish up his long string of consecutive engagements May 13 at Shea's Theatre, Toronto, after which he expects to spend a few weeks in organizing a new professional order to be known as THE KIND WORD SOCIETY.
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A CLEVER PAIR.

MAUDE CASWELL AND ARTHUR ARNOLD.

Maude Caswell, the acrobatic girl, in conjunction with Arthur Arnold, is presenting a most novel acrobatic-pantomimic act, different from anything now before the public. Miss Caswell's work is on the sensational order, and besides she has youth, beauty and a fine figure to distinguish her from the ordinary run of girls. She is a perfect marvel of quickness and agility in her act she wears both skirts and lingerie, but does not appear to be handicapped in the least by either. She performs both ground and lofty tumbling with as much ease and more grace than most male acrobats. Miss Caswell's clean somesaults and Mr. Arnold's clowning and clever barrel-tricks, which he does blindfolded, are only a few of their deftly done "stunts" that please audiences and command applause. Dressed in the gay make-up of French clowns they present a very picturesque appearance. Miss Caswell and Mr. Arnold are at present on the Proctor circuit.

MAURICE BARRYMORE IN VAUDEVILLE.

Maurice Barrymore, having closed his season with Mrs. Fiske last Saturday, will play vaudeville engagements for six weeks, opening in Chicago, May 14. He will appear in his former success, A Man of the World, and will be supported by Frank McCormick, Stanley Reynolds, and Gertrude Norman.

ORPHANS AT THE WILD WEST.

Tuesday afternoon last was "orphans' day" at the Wild West Show in Madison Square Garden, and over 4,000 youngsters from the various charitable institutions of the city were present. It is needless to say that they went wild over the performance and that Buffalo Bill came in for a genuine ovation from the delighted waifs.

VAUDEVILLE JOTTINGS.

Carrie Graham, owing to the death of her father, has been compelled to make a few changes in her dates. She is well booked, and opens on the Proctor circuit at the Fifty-eighth Street house on May 14.

H. F. McGarvie, who was formerly associated with W. L. Lykens in the vaudeville agency business in New York, has obtained the concession for the Mexican Village at the Pan-American Exposition, to be held next Summer in Buffalo. He has been elected president of the Concessionaires' Association on account of his vast experience in arranging big enterprises of this kind. Mr. McGarvie will start for Mexico shortly to secure attractions for his section of the Midway.

Kathryn Osterman, who according to the Chicago critics, is beautiful to look upon, unaffected in style, and gowned gorgeously, has recently completed successful engagements on the Kohl and Castle circuit, at the Columbia, Cincinnati, and the Empire, Cleveland. The clever comedienne, who is now a star in vaudeville, will present The Editor at Proctor's Twenty-third Street Theatre, May 14. She will be seen later at the Fifth Avenue Theatre.

Price's Popular Players, an organization of vaudeville performers, will start a road tour at Suffern, N. Y., on June 4. John R. Price is manager, with J. C. Pope, and Otto Leonard as assistants.

Ernest Hogan writes from Honolulu that his minstrel co. played a very successful four weeks' engagement at the Orpheum, Honolulu, with S. R. O. at every performance. The co. got ready to sail for San Francisco on April 11, but was prevented by the officer in charge on account of the plague scare. Twenty-nine suits for damages of $20,000 each were immediately begun. As they were compelled to stay in Honolulu, the co. made arrangements to continue their engagement at the Orpheum for four weeks longer. Hogan will star in America next season in A Country Coon.

Annie St. Tel, who has just finished a successful season with the Western A Hot Old Time co., is resting at her home in Brooklyn, preparatory to opening at the Cherry Blossom Grove (New York Roof-Garden) early in June, as solo dancer in a new ballet.

Solaret is hard at work upon a novelty for next season, which will take the place of her present specialty. She expects to create something of a sensation with the new act, and is keeping the details of her plan a profound secret.

Ed H. Lester, who has been the acting manager for A Trip to Coontown, has just closed his first season with that attraction. Mr. Lester says he has spent a very pleasant season, and has signed with Cole and Johnson for next season, as business-manager. He will travel with the co. and Ed W. Cook will go as manager in advance. The co. is booked almost solid in week stands, opening late in August. There will be nothing left of the old entertainment except Cole and Johnson and the title. Paper, scenery, ideas, and costumes will all be new.

Bessie Monroe, the English comedienne, will sail for America Sept. 4.

Minnie Palmer will present Rose Pompon at the Tivoli, London, shortly.

Irving Marks, formerly of the New York Theatre, and Josef M. Sahrer have entered into partnership and have opened a vaudeville agency in Suite 309, Knickerbocker Theatre Building. It is their intention to handle nothing but headliners.

Kitty D. Miley will continue to work alone until her partner recovers from his illness.

J. T. Ray says that while playing in Pittsfield, Mass., at the Academy of Music, a stranger came to him after the performance and stating he was a professional, asked to be given the "receipt" for the musical coat which Mr. Ray uses in his act. He said he was going West and could make a big hit with it. Mr. Ray wrote the following: "One linen coat, eight organ pipes and four bellows: boil for two hours and serve hot." The stranger departed with a scared expression.

John Hlavacek announces that he is the manager of the Croation Tamburitzka Orchestra, which is one of the novelties of the opening bill at Proctor's Fifth Avenue Theatre this week. Mr. Hlavacek says the orchestra has been extremely successful in Europe, and has played for the crowned heads. It is composed of seven men who appear in their national costumes.

John E. Turton, the baritone, is filling a very successful engagement at the Arena, Montreal.

Richard Baker, and Camille D'Elmar sail for Europe this week, to visit London and Paris.

Burton and Brookes are on the opening bill at Proctor's Fifth Avenue Theatre this week. They played Dockstader's, Wilmington, last week.

Nellie Truss and Edward Harris, Jr., of Williams and Walker co., were married at New Haven, Conn., on May 2.

James B. Adams, "the Emperor of Stilts," has returned to vaudeville, and will present a new act called A Prince Donna's Vacation, in conjunction with Kathryn Swan, the well-known operatic vocalist.

The sketch has been arranged with a view of giving both members of the new team a chance to display their talents to advantage. It will probably be produced in Chicago.

Fred Niblo is on the high road to fame. He has had a collar named after him, and does not object to "getting it in the neck" in this way.

In a vivid green and pink circular, Lillian Maynard and Kitty Gilmore announce that they are "a delicious pair," "a syndicate of singers and dancers," and last but not least, "honey throated nightingales." The audiences who have seen them in The Hustler have emphatically approved of this clever team.

C. W. Rex asks THE MIRROR to state that he will manage Buckroe Beach, Va., as usual this season, and will begin operations on June 14. Mr. Rex will also be in charge of the parks at Lynchburg and Danville, Va.

George W. Day has written a new "kid song" for James E. Rouse and Marguerite Ferguson's new skit. Miss Ferguson has scored a big hit with it over the Kohl-Castle circuit.

A new English ballad is called "Jenny Wren; or, I'll Buy You a Lovely Cage." This beats "A Bird in a Gilded Cage" all to smash.

Annette Fengler, an American girl, recently made her vaudeville debut at the London Tivlio, in a coon song and cake walk specialty. She is reported to have made a hit.

Charles Lauri has a new pantomime, written by H. Chance Newton. It is called Gelert, and tells the story of the faithful hound, which was made famous in a poem called "The Chieftain." Mr. Lauri plays the hound.

The Mobile Comedy Quintette receive many encores for their singing of Ford and Bratton's "Yonse Honey To Your Mammy, Just the Same," and Perrin and Hick's "Done Said All I Had to Say."

William J. Conlan, with A. Q. Scammon's Side Tracked co. (Eastern), is singing James Thornton's song, "When You Were Sweet Sixteen," assisted by the World Comedy Four, with great success.

Louis Hurtig, the popular treasurer of Hurtig and Seamon's Music Hall, will have a benefit on Monday, June 4. A number of well-known performers have volunteered.

The new music hall in Buffalo will be ready for use about July 1.

The bicycle academy at the corner of Broadway and Sixtieth Street will be remodeled during the Summer, and will be opened early in the Fall as the Columbus Music Hall, under the management of James J. Armstrong.

Frank Whitman, the dancing violinist, has added another novel feature to his act, by playing ragtime and dancing at the same time.

Newell and Niblo, in an entirely new musical act, will return to vaudeville next season, after an absence of two years. They close a two years' engagement with the Van Dyke and Eaton co., on July 1.

Clarice Vance has "made good" in every one of the Keith houses, and has been re-engaged for another tour of the circuit, opening in August.

Elsie Currier, Harry Leighton, May Wentworth, and Maude Garnelia, are all making hits with Horwitz and Bowers' song, "When I Think of You."

Harry Walters, the Hebrew impersonator, has signed for the coming season with The Bowery After Dark co., under the management of Sullivan and Harris. Special parts for Terry McGovern and Walters have been written.

"Ma Baby Sue," a new coon song, written by E. T. Granbery and composed by Charles Van Baar, has been published by Brooks and Denton. The verses are cleverly constructed, and the music is catchy, so the chances are excellent for the new song to win wide popularity.

The Engstrom Sisters closed with the Rentz-Santley co. in Boston on Saturday, and began playing vaudeville dates at Poli's, New Haven, yesterday. The published report that they have already signed for next season is untrue.

A big vaudeville benefit will be given on May 29, at the Metropolitan Opera House, for the widows of soldiers, sailors, and marines, and disabled veterans.

John W. Jennings tried a new sketch called A Third Party, on Wednesday afternoon last at Keith's.

The theatrical and liquor licenses of Koster and Bial's were renewed on May 1 for another year. Negotiations are now in progress between the Koster and Bial estate and Ted D. Marks, and it is possible that the irrepressible "Teddy" will again be installed as manager.

A benefit for Newark Lodge, No. 28, T. M. A., was held on April 29, at the New Century Theatre, Newark.

The roof-garden on the New York Theatre, formerly called the Aerial Magnolia Grove, will be known next Summer as the Cherry Blossom Grove.

The Broadway Four—George W. Thomas, Frank Edwards, H. W. Humphreys, and M. C. Reynolds—now with Across the Pacific, will soon produce in vaudeville a new sketch, written for them by George Taggart.

Blocksom and Burns will close their season week of May 21 at the Bijou, Philadelphia, when they terminate their present engagement over the Keith circuit. Harry Blocksom and his wife will remain at Fair Haven, N. J., for the Summer, at their beautiful home on the Shrewsbury River. With the exception of a few weeks Blocksom and Burns' time for next season is booked solid in the high-class vaudeville houses.

Hoyt and Neff will star next season in a repertoire of farce-comedies, under the management of Berry and Jewett.

Maude Courtney, "the girl who sings the old songs," will be missed from the vaudeville stage this Summer. She has joined the Dunne and Ryley Stock co., which opened a sixteen weeks' season at Milwaukee on Sunday last. Besides doing her specialty Miss Courtney will have an opportunity to show her ability as an actress in the Hoyt comedies to be presented by the co.

Artie Hall, the original Georgia coon-shouter, is making a special feature of R. S. Roberts' latest coon-song, "I'm Leadin' a Rag-Time Life."

THE MIRROR unintentionally omitted the names of Marsh and Sartella in its review of the bill at Tony Pastor's, week of April 23. The team made a pleasing impression upon the critical patrons of Pastor's and scored a hit.

Lottie Vincent, Mabel Fuller, and Molly Moller, the original Three Rosebuds, have severed their connection with Joseph Hart and are open to offers. The title "The Three Rosebuds" is the property of Mr. Hart and reverts to him.

Agnes Ardeck will remain in vaudeville and will soon present a new monologue that is being written for her.

Marion and Vedder headed the bill at the Lyric Theatre, Dublin, week of March 26. They call their act The Absent-Minded Barber and introduce a song called "The Attack on an Armored Train," which has met with favor.

G. Irvin Frazer, of Frazer and Fox, is the guest of George Walter Brown, the composer, at his home in Austin, Tex.

Gerald Griffin resumed his vaudeville engagements last week at Proctor's Albany house. He headed the bill and scored a big hit in Silence Is Golden.

James F. Dolan and Ida Lenharr received a very flattering notice in the New York "Journal" last week from Alan Dale, "the cranky critic." Judging from his notice he found A High-Toned Burglar extremely entertaining.

Wilson and Waring and the Garrisons were in the bill at the Alhambra, Brighton, England, week of April 16.

Maryland and Kathryn Tyson have been retained another week at Wilmington, Del., on account of their decided hit. They will spend one week at home with their parents, Mr. and Mrs. Frank Tyson Tieman, of Linden Place, Baltimore. Mrs. John G. Jermon (Lillian Tyson) is also resting before taking up her starring tour and managerial work for next season. She is reading several one-act comedies as well and several farces. The Sisters Tyson will be members of Mrs. Jermon's co.

David O'Brien and Henriette Herold opened their Summer season at Fairview Park Theatre, Dayton, O., April 29 to twenty-five thousand people. The following artists assisted: The Guthries, Yetta Nalvette, the Ladies' Tuxedo Band, and Charles Snyder. Charles H. Deutrick is doing the booking for the park.

Next season Willett and Thorne will be known as Mr. and Mrs. Harry Thorne and co. Last week they played both the Bon Ton in Jersey City and Tony Pastor's in New York without a hitch. After playing the Keith circuit and Miner's 125th Street they will close their season.

Mr. and Mrs. Arthur Sidman scored a big hit last week at the Trioce Orpheum, in A Bit of Real Life, their old sketch. This week they are doing Back Home.

Rose Kessner and Annetta Reid closed their season with Favor and Sinclair, in My Innocent Boy, at Cincinnati, May 5, and have resumed playing dates. They opened at the Duquesne Theatre, Pittsburg, May 7.

Brisart and Bozo are being featured over the Kohl and Castle circuit, Chicago, presenting Arthur Lamb's artistic act, Little Pewsey. Al. Leech and the Three Blossoms are busily engaged rehearsing A Sultan for Twenty Minutes, by Mr. Lamb, for which new costumes and scenery are being prepared.

Wallace and Allen, of Weber's Dainty Duchess co., presented their sketch, Reina, the Actress, at Harry Williams' Academy of Music, Pittsburg, week of April 30.

Mrs. Thomas Meegan's one-act comedy, A Nail in the Keyhole, was produced in Newark, N. J., April 21, at the T. M. A.'s benefit, with Thomas Meegan, Frank Richardson, and Carrie Clarke Ward in the cast. Mr. Meegan intends to do the sketch in vaudeville.

W. H. Wheeler, who has just recovered from a recent illness, will assume the management of the Summer stock co., at Silurian Springs, Waukesha, Wis., for O. F. Miller, manager of the Alhambra Theatre, Milwaukee.

James McDuff is now playing a four weeks' engagement with George W. Monroe in Chicago, Milwaukee, St. Paul, and Minneapolis. The co. will close in the last named city May 19.

Alice Johnson has been at work for some time on a Japanese specialty with elaborate scenic and light effects. The music has been composed by N. Clifford Page. Miss Johnson will introduce a Japanese dance that she recently learned in San Francisco. She has received an offer for a European engagement, but it is likely that she will first produce the sketch in this country.

VAUDEVILLE PERFORMERS' DATES.

Ainsworth, Miriam—Haymarket, Chicago, 7-12.
Aimee—Park, Worcester, 7-12.
Arvelo, Mons.—Proctor's, N. Y., 7-12.
Abbott and Silk—East End Park, Memphis, 7-12.
Allman, Dan—Orpheum, Omaha, 13-19. Park, Springfield, Ills., 20-26.
Ahearn and Patrick—Keith's, N. Y., 7-12.
Aldrich, Chas. T.—Cook O. H., Rochester, 7-12.
Burkhart, Lillian—Bijou, Richmond, 7-12. Empire, Cleveland, 14-19.
Bright Bros.—G. O. H., Phila., 7-12.
Bunth and Radd—Keith's, Phila., 7-12.
Burton, Ray—Chicago O. H. 7-12.
Blocksom and Burns—Keith's, Boston, 7-12. Keith's, Prov., 14-19.
Bicknell—Keith's, Prov., 7-12.
Brandon and Regina—Palace, N. Y., 7-12.
Brown, Harrison and Brown—Haymarket, Chicago, 7-12.
Butt Bros.—East End Park, Memphis, 7-12.
Burton and Brookes—Proctor's, Fifth Ave., N. Y., 7-12.
Barry, Mr. and Mrs. Jimmie—Olympic, Chicago, 7-12.
Bouciault, Louise Thorndyke, and Co.—Keith's, N. Y., 7-12.
Booth, Junius Brutus—Proctor's, N. Y., 7-12.
Brown, Tom—Proctor's, N. Y., 7-12.
Barton and Ashley—Palace, N. Y., 7-12.
Barrett and Learned—Proctor's, Albany, 7-12.
Burt, Laura—H. and B.'s, Brooklyn, 7-12.
Caron and Herbert—Music Hall, Brooklyn, 7-12.
Conkley and Husted—Proctor's Fifth Avenue, N. Y., 7-12.
Cressy and Dayne—Leland, Albany, 7-12. Keith's, Boston, 14-19.
CHASE, THE—Shea's, Buffalo, 7-12. Harlem Music Hall, N. Y., 14-19.
Clifford and Huth—Chicago O. H. 7-12.
Cornille, Marguerite—Keith's, Phila., 7-12.
Coote, Bert, and Co.—Keith's, Phila., 7-12.
Charles, Carl—Keith's, Boston, 7-12.
Caswell and Arnold—Proctor's, N. Y., 7-12.
Courtwright and Lee—Keith's, Prov., 7-12.
Condit and Morey—Pastor's, N. Y., 7-12.
Caulfield and Carleton—Duquesne, Pittsburg, 7-12. Keith's, Phila., 14-19.
Craigs, The—Pastor's, N. Y., 7-12.
Cecilian Four—Palace, N. Y., 7-12.
Collins and Ma Dell—Keith's, Boston, 7-12.
Carlos and Voulettl—Keith's, Boston, 7-12.
Demique Sisters—East End Park, Memphis, 7-12.
Douglas and Ford—East End Park, Memphis, 7-12.
De Camo—Pastor's, N. Y., 7-12.
Dungan and Dudley, Proctor's Fifth Ave., N. Y., 7-12.
D'Arville, Camille—Grand, Wash'n, 7-12.
Drew, Mr. and Mrs. Sidney—G. O. H., Phila., 7-12.
Doris, Keith's, Phila., 7-12.
Dysart and Dysart—Columbia, St. Louis, 7-12.
Daly and Devere—Keith's, Boston, 7-12.
Davis, Geo. C.—Proctor's, N. Y., 7-12.
Dawsons, The—Keith's, Boston, 7-12.
De Veaux and De Veaux—Proctor's Fifth Ave., N. Y., 7-12.
Darrow, Mr. and Mrs. Stuart—Keith's, N. Y., 7-12.
Dillon Bros.—Keith's, Boston, 7-12.
Derenda and Breen—Hippodrome, London, Eng., April 30-June 16.
De Witt and Burns—Chicago O. H. 7-12.
Dale, Violet—G. O. H., Phila., 7-12.
Dandy, Jess—Poli's, N. H., 7-12. Boston Theatre, Boston, 14-19.
Downs, T. Nelson—Folies, Paris, France, April 16-June 15.
Davis, Maurice—Chicago O. H. 7-12.
Ellsworth and Burt—New Grand, Wash'n, 7-12.
ELINORE SISTERS—Keith's, Phila., 7-12. Bijou, Richmond, 14-19.
Elsie, Little—Empire, Cleveland, 7-12.
Eldridge, Press- H. and B.'s, Brooklyn, 7-12.
Evans, Geo.—Pastor's, N. Y., 7-12.
Eckert and Berg—Haymarket, Chicago, 7-12.
Engstrom Sisters—Poli's, N. H., 7-12.
Edson and Burg—Keith's, Prov., 7-12.
Elliott and Alcene—Brooklyn Music Hall 7-12.
Evans and White—Haymarket, Chicago, 7-12.
Esmeralda, Mlle.—Columbia, St. Louis, 7-12.
Filson and Erroll—G. O. H., Phila., 7-12.
Fish and Warren—Chicago O. H. 7-12.
Frenchelli and Lewis—Keith's, Prov., 7-12.
Fowler, Bertie—Proctor's Fifth Ave., N. Y., 7-12.
French, Henri—Proctor's Fifth Ave., N. Y., 7-12.
Flood Bros.—Pastor's, N. Y., 7-12.
Fox and Foxie—Pastor's, N. Y., 7-12.
Flatow and Dunn—Empire, Cleveland, 7-12.
Frobel and Ruge—Keith's, N. Y., 7-12.
Fox, Della—Proctor's, N. Y., 7-12.
Ferrell and Starck—Proctor's, N. Y., 7-12.
Finkovski—Grand, Wash'n, 7-12.
Gardner and Hunt—East End Park, Memphis, 7-12.
Grahams, The—Pastor's, N. Y., 7-12.
Gilroys, The—Proctor's, Albany, 7-12.
Gilson, Lottie—G. O. H., Phila., 7-12.
Gallando—Hopkins', Chicago, 7-12.
Grapewin and Chance—Dewey, N. Y., 7-12.
Garrity Sisters—Proctor's, Albany, 7-12.
Gladstone, Lotta—Olympic, Chicago, 7-12.
Grant and Norton—Olympic, Chicago, 7-12. Chicago O. H. 14-19.
Gaylor and Graff—H. and B., Brooklyn, 7-12.
Goggin and Davis—Oxford Music Hall, London, Eng., April 16-26.
Garrisons, The—England—indefinite.
Graham, Carrie—Columbia, Cin., O., 7-12.
Howard and Linden—Pastor's, N. Y., 7-12.
HERRMANN, ADELAIDE—Dewey, N. Y., 7-12.
Hooker and Davis—Harlem Music Hall, N. Y., 7-12.
Heath, Marie—Cook O. H., Rochester, 7-12.
Hefron, Tom—Keith's, Prov., 7-12.
Hawkins, Lew—Hopkins', Chicago, 7-12.
Hines, Florence—Haymarket, Chicago, 7-12.
Halliday and Ward—Chicago O. H. 7-12.
Hiatt, Mr. and Mrs. Dan—Chicago O. H. 7-12.
Hill, Hamilton—Keith's, Prov., 7-12.
Hope, Eric—Proctor's, Fifth Ave., N. Y., 7-12.
Hayes and Bandy—Haymarket, Chicago 7-12.
Howard and Moore—Chicago O. H. 7-12.
Icene, Mlle.—Proctor's, N. Y., 7-12.
Irwin and Hawley—Keith's, Prov., 7-12.
Jacksons, The—Palace, N. Y., 7-12.
Johnson Bros.—G. O. H., Phila., 7-12.
Johnson and Dean—Keith's, Boston, 7-12.
Johnstons, Musical—Proctor's, N. Y., 7-12.
Johnsons, The—H. and B., Brooklyn, 7-12.
Kenwick, Anna—Keith's, Phila., 7-12.
KELLY AND MASON—Keith's, N. Y., 7-12.
Kelly and Davis—Chicago O. H. 7-12.
Kimura Sisters—Keith's, Prov., 7-12.
Knight Bros.—Cook O. H., Rochester, 7-12.
Kelly and Violette—Keith's, Boston, 7-12.
Leclair, Harry—G. O. H., Phila., 7-12.
La Fayalla—Palace, N. Y., 7-12.
Leonards, The—Olympic, Chicago, 7-12.
Lawrence and Harrington—Haymarket, Chicago, 7-12.
LEVEY, ETHEL—Shea's, Buffalo, 7-12. Harlem Music Hall, N. Y., 14-19.
Linton and McIntyre—Haymarket, Chicago, 7-12. Chicago O. H. 14-19.
Lund, Baby—New Grand, Wash'n, 7-12.
Leslie, Lillian—Empire, Cleveland, 7-12.
Litchfield, Mr. and Mrs. Neil Casto, Fall River, 7-12.
Le Roy, Larry—Cook O. H., Rochester, N. Y., 7-12.
Lafayette—Keith's, Boston, 7-12.
Ladell and O'Neil—Keith's, Boston, 7-12.
Lavender and Thomson—Olympic, Chicago, 7-12.
Le Roy, Mr. and Mrs. Nate—Haymarket, Chicago, 7-12.
Mortons, The—H. and B., Brooklyn, 7-12. Pastor's, N. Y., 14-19.
McCoy Sisters and Sam Marion—Keith's, N. Y., 7-12.
Marshall, Edna Bassett, and Co.—Harlem Music Hall, N. Y., 7-12.
McIntyre and Heath—Haymarket, Chicago, 7-12.
Martinetti and Sutherland—Haymarket, Chicago, 7-12.
Moullere Sisters—Keith's, Boston, 7-12.
Mansfield, Gertrude—Keith's, Boston, 7-12. Keith's, N. Y., 14-19.
Mayer, Carroll and Mayer—Keith's, Prov., 7-12.
Mignaud Family—Olympic, Chicago, 7-12.
Melville and Stetson—Harlem Music Hall, N. Y., 7-12.
Mora, Helena—Keith's, N. Y., 7-12.
Manhattan Comedy Four—Keith's, Prov., R. I., 7-12.
Murphy and Willard—Pastor's, N. Y., 7-12.
Mullally Sisters—Pastor's, N. Y., 7-12.
Merritt and Murdock—Empire, Cleveland, 7-12.
Murray Bros.—Keith's, N. Y., 7-12.
Moore, Florence—Dewey, N. Y., 7-12.
Midgeley and Carlisle—Proctor's Fifth Avenue, N. Y., 7-12.
Mitchell, Kitty—Proctor's Fifth Avenue, N. Y., 7-12.
Martine Bros.—Palace, N. Y., 7-12.
Macart, Prof.—Grand, Wash'n, 7-12.
Mack, Tom—Grand, Wash'n, 7-12.
Matweef Duo—Grand, Wash'n, 7-12.
Magenell-Mullint Trio—Palace, N. Y., 7-12.
McKeever, Lizzie—Olympic, Chicago, 7-12.
Mills, Kitty—Chicago O. H. 7-12.
Morrissey and Rich—Columbia, St. Louis, 7-12.
Marcena and Martella—Columbia, St. Louis, 7-12.
Nonnes, The—Cleveland, April 30-5. Buffalo 7-12.
Nugent, Maud—Brooklyn Music Hall 7-12.
New house and Keiths—Proctor's, Chicago, 7-12.
Newhouse and Chase—Proctor's, Albany, 7-12.
Newman, Joseph—Proctor's, N. Y., 7-12.
Neville, Geo. and [illegible], N. Y., 7-12.
NIBLO, FRED—Olympic, Chicago, 7-12. Harlem Music Hall, N. Y., 14-19.
Nobles, Mr. and [illegible], N. Y., 7-12.
Newell and [illegible], N. Y., 7-12.
Neville, Mr. and [illegible], N. Y., 7-12.
Nelson, Glissando [illegible], 7-12.
Nelson Sisters [illegible]
Onris, Three, Grand, N. Y.
Orloff and Hall [illegible]
Olympia Quartette [illegible]
Phillips and Nation [illegible]
Patrice—Chicago O. H.
Proto, Mlle.—Los Angeles [illegible]
Pierce and Egbert—Cook O. H.
Pucks, Little—East End Park, Memphis, 7-12.
Prentice Trio—Olympic, Chicago, 7-12.
Polk and Tresko—Proctor's, Albany, 7-12.
Parker and Wells—H. and B., Brooklyn, 7-12.
Phelps and Willing—Columbia, St. Louis, 7-12.
Rice and Cohen—Keith's, N. Y., 7-12.
Reed Birds—Olympic, Chicago, 7-12.
Robyns, Mr. and Mrs. W.—Shea's, Buffalo, 14-19.
Rose, Julian—Proctor's, N. Y., 14-19.
Redding, Francesca H. and B., Brooklyn, 7-12. Keith's, N. Y., 14-19.
Rexos, The—Keith's, Prov., 7-12.
Reno and Richards—Keith's, Phila., 7-12.
Russell Brothers—Keith's, Prov., 7-12.
Ring, Blanche—Harlem Music Hall, N. Y., 7-12.
Rice, Fanny—Keith's, Boston, 7-12.
Rice, Cady and Vedder—Haymarket, Chicago, 7-12.
Reilly and Madigan—Columbia, St. Louis, 7-12.
Stewart Sisters—Pastor's, N. Y., 7-12.
Stuart—Harlem Music Hall, N. Y., 7-12.
Silvern and Emerie—Proctor's, N. Y., 7-12.
Stine and Evans—Cook O. H., Rochester, 7-12.
Semon and Monte—Chicago O. H. 7-12.
Sullivan and Webber—Columbia, St. Louis, 7-12.
Snyder and Buckley—London, Eng., 7-June 30.
Sabel, Josephine—Chicago O. H. 7-12.
Smedley Sketch Club—Columbia, Cincinnati, O., 7-12.
Seabrooke, Thos. Q.—Proctor's, Fifth Ave., N. Y., 7-12.
Sweatnam, W. P.—Keith's, Phila., 7-12.
Sheridan and Flanigan—Proctor's, Fifth Ave., N. Y., 7-12.
Sweet, Chas. R.—Novelty, Brooklyn, 7-12.
Thorne and Carleton—Empire, Cleveland, 7-12.
Turton, John E.—Arena, Montreal, 7-12.
Tyson Sisters—New Orleans, 13-June 2.
Terry and Alma—Keith's, N. Y., 7-12.
Thatcher, Geo.—Columbia, St. Louis, 7-12.
Titus, Lydia Yeamans—H. and B., Brooklyn, 7-12.
Thornton, Jas.—H. and B., Brooklyn, April 30-7.
Tegge and Daniels—Chicago O. H. 7-12.
Terry and Lamber—Shea's, Toronto, 7-12. Shea's Cleveland, 14-19.
Thardo, Claude—Keith's, Boston, 7-12.
Trolley Car Trio—Proctor's, Albany, 7-12.
Unger, Max—Keith's, N. Y., 7-12.
Verdi Ladies' Quartette—G. O. H., Phila., 7-12.
Vernon—Park, Worcester, 7-12.
Van, Billy—Palace, N. Y., 7-12.
WILDER, MARSHALL P.—Keith's, N. Y. city.—indefinite.
Willett and Thorne—H. and B., Brooklyn, 7-12. Keith's, Boston, 14-19.
Wormwood, Prof.—Chicago O. H. 7-12.
Winters, The—Hopkins', Chicago, 7-12.
Watson, Harry and Co.—Columbia, St. Louis, 7-12. Pastor's, N. Y., 21-26.
Wood, Geo. H.—Haymarket, Chicago, 7-12.
Weeks, Seth—Keith's, Boston, 7-12.
Wills and Loretta—Pastor's, N. Y., 7-12.
Wilson and Leicester—Moore's, Detroit, 7-12.
Wilbur, Caryl—Keith's, Boston, 7-12. Keith's, N. Y., 14-19.
Williams and Tucker—Keith's, Phila., 7-12.
Williams and Adams—G. O. H., Phila., 7-12.
World, John W.—Columbia, St. Louis, 7-12.
Wartenberg Bros.—Empire, Cleveland, 7-12.
Wills, Miss Norma and Co.—Pastor's, N. Y., 7-12.
Welch, Joe—Keith's, N. Y., 7-12.
Williams and Melbourne—Proctor's, N. Y., 7-12.
Wilkes, Anna—G. O. H., Phila., 7-12.
Webb and Hassan—Keith's Phila., 7-12.
Wells, Tom—Haymarket, Chicago, 7-12.
Wings, The—Columbia, St. Louis, 7-12.
Young, Chas. W.—Olympic, Chicago, 7-12.
Zavo and Hilda—Keith's, Phila., 7-12.
Zink, Adolph—Keith's, Phila., April 30-12.
Zeno, Carl and Zeno—Keith's, N. Y., 7-12.
Za Zelle and Vernon—Olympic, Chicago, 7-12.

MATTERS OF FACT.

Sydney Booth has not been re-engaged for Sag Harbor, as was stated.

The Dramatic Mirror Date Book for 1900-1 and 1901-2 is now under way, and will be placed on sale early in June. A limited number of pages have been set aside for advertisements, and are being rapidly spoken for. Advertisements for the book can be taken until May 14, when the forms close. The Date Book has proven an excellent advertising medium of permanent value.

Manager C. P. Walker, of the Red River Valley country, arrived in the city yesterday in the interests of his various houses, taking desk room at E. D. Stair's offices, at 1440 Broadway. Besides booking his own theatre, he will also secure attractions for St. Cloud, Wahpeton, Crookston, Fergus Falls, and Grafton.

Ethel Dyffryn, who is styled "the little Patti of Europe," will head her own company next season in a repertoire of plays, including The Burglar, The Octoroon, Little Lord Fauntleroy, and A Celebrated Case. George A. Summers is now booking the time in Pennsylvania and other nearby States.

Minnie Church, playing the ingenues and soubrettes with the King Dramatic company, will be at liberty after this week. The Actors' Society is her permanent address.

The Opera House at Dubuque, Iowa, is offered for rent by Coates and Robinson. It is equipped with full sets of scenery, has a stage 64 x 36 feet, and seats 900 people.

An actress of reputation, who has a bright comedy, can be secured for next season to appear in the best theatres only by addressing "W. H.," care Hoen and Co., lithographers, Baltimore, Md.

Louis M. Frye, late manager of the Lyceum Theatre, Brooklyn, has decided to send his own company on the road next season. His stock company numbers sixteen, will present a repertoire of all the recent successes, and will be equipped with all the necessary special scenery, electric effects, and properties. The tour will embrace a season of thirty-five weeks in the Middle and Eastern States.

John Grace, care this office, has several sketches which he claims are for topliners only. Each sketch embodies a new idea.

Cecilia Castelle, a promising young actress from San Francisco, has been engaged for the leading roles for the Summer with the John D'Ormond company, playing in Camille, Ingomar, Queena, and Faust.

During the past season Louie Maurice composed several pieces of music which have met with popular success, "Berceuse," a slumber song; "The Viola Allen Gavotte," dedicated to Miss Allen, and "The Juliet Minuet," dedicated to Julia Arthur, are among his most successful compositions.

The Court Street Theatre, Buffalo, N. Y., is not interested in or associated with the Dunfee Theatre, of Syracuse. All bookings and negotiations must be conducted direct with G. A. Wegefarth, president, who will look after the interests of the house.

George T. Cunningham, manager of the Herald Square Comedy company, has already booked many weeks of next season for this popular price attraction. The repertoire will include several new plays, among which may be mentioned The Legend of Honor, The Red Cross Nurse, and Quo Vadis. In addition, a strong repertoire of standard drama will be carefully staged. Everything is being done by the management to insure an efficient organization, and the attraction bids fair to be one of the successful popular price organizations next season.

The scenery used in Hopkins' production of Quo Vadis, eleven scenes in all, is offered for sale at a liberal discount. The scenic effects of this production were praised by the Chicago press. Inquiries should be addressed to J. D. Hopkins, at Chicago.

Halbert's Exchange, in the Mirror Building, representing a number of Pacific Coast theatres, purposes arranging the open time of all the far Western houses so as to facilitate the bookings of that territory.

L. D. Blondell will be the director of the [illegible] at Harvey's Willow Grove Park, Atlantic City, Pa., one of the handsomest resorts of its kind in the Lehigh Valley. A new casino is being erected which will seat 1,200 people, and will be ready for opening June 9. The season will run twelve weeks, four weeks each being devoted to [illegible] vaudeville and the drama.

Harry C. Cashman, the well [illegible] comedian, has made a genuine hit [illegible] extravaganza now [illegible] at the Grand Opera House, San [illegible] of the metropolis of the [illegible] unanimous in their praise of his [illegible] Cashman has many friends in the East who [illegible] to learn of his new success. He is [illegible] and conscientious student in his specialty [illegible], and whatever role he assumes he [illegible] result.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The Olympic has as a headliner, the Mignani Family of musicians. Sidney Grant and Miss Norton are also seen in vaudeville the first time this season, and are as popular as ever. The Seven Reed Birds are doing The Morning After the Ball, and are unusually pleasing. Others on the list are: Lotta Gladstone, Estelle and Vernon, Lavender and Tomson, Jim and Sadie Leonard, Charles W. Young, Prentice Trio, Newhouse and Collins, and Lizzie McKeever.——Colonel Hopkins has gone back to his first love, and hereafter will give vaudeville with his plays. Lew Hawkins heads the list this week, and others are: Banks and Nona Winters, Gallando, and the kindodrome.——Clifford and Huth are proving great favorites at the Chicago Opera House, wagre they top the bill. Josephine Sabel, with her songs, and Patrice, in A New Year's Dream, are also featured. Wormwood's dogs and monkeys, Mr. and Mrs. Dan Hiatt, Marguerite Fish and Charles Warren, Ray Burton, De Witt and Burns, Halliday and Ward, Tegge and Daniels, Semon and Monti, Howard and Moore, Kitty Mills, Kelly and Davis, and Mamie Davis complete the programme.——At the Haymarket are McIntyre and Heath, in The Georgia Minstrels; T. W. Eckert and Emma Berg, in their Japanese operetta; Brown, Harrison and Brown, Lawrence and Harrington, George H. Wood, Martinetti and Sutherland, Miriam Ainsworth, Linton and McIntyre, Mr. and Mrs. Nate Le Roy, Hayes and Bandy, Lou Wells, Rice, Cady and Vedder, Evans and White, and Florence Hines.——The American Beauty Burlesquers are at the Trocadero. Those who do specialties are: W. B. Watson, Jeanette Dupre, the Passports, and Arlett Kennedy.——Sam T. Jack's New York co. is at the home house. Mrs. Sam T. Jack is at its head.——W. H. Lytell and Gertie Reynolds, assisted by several others, are doing a sketch caled A One-Night Stand at the Lyric.——Items: Manager John Murdock is a very busy man these days; so busy in fact that a few days ago he jumped on a train for New York, and after spending a few hours there, came back with a rush, in order to get everything in readiness for the opening of the Masonic Temple Roof, the date of which, May 13, has been definitely set. The stage of this delightful spot has been enlarged to a size that will accommodate any act, and several other improvements have been made since last season. Every indication points to another most successful Summer. Arthur Dunn and Clara Bell Jerome will be the headliners the first week, and Cissie Loftus will be the drawing card the second.—Sam Morris' sketch, Jack's Thanksgiving, of which he gave a trial performance last week at Hopkins', proved to be a very clever piece of work, and Morris acted with vim enough to bring out the comedy features in excellent style. He expects to present it in vaudeville this Summer, and it should make a hit.—Sans Souci Park Theatre will open 27; the Chutes 19.

M. A. TWYFORD.

BOSTON, MASS.—That vaudeville war is over, and earlier than was anticipated, for the Hashim administration at the Boston gave up the ghost after an existence of four weeks. It was a lively contest while it lasted, and Keith's showed a wonderful improvement in bills and in size of advertisements, and the announcement of new star engagements may have been what led to the end of the Boston's season. Where Mr. Hashim made his mistake was in getting Keith's former attractions for his topliners. There was hardly a genuine novelty in the entire vaudeville season, Della Fox and the Banda Rossa being the conspicuous engagements.——Fanny Rice opens at Keith's in My Milliner's Bill, supported by Charles Cherry and Frank Blair. Lafayette continues a star attraction. The others are: Ladell and O'Neil, Carl Charles, Carlos and Vouletti, Seth Weeks, Kelly and Violette, Gertrude Mansfield and Caryl Wilbur, Collins and Ma Dell, Daly and De Vere, Johnson and Dean, Blockwin and Burns, Moullere Sisters, Dillon Brothers, Claude Therdo, the Dawsons, and the biograph.——The French Gaiety Girls Burlesquers, that is to say, the Summer stock co., are at the Palace with Lew Carroll, Sam Adams, Comedy Four, Gardner Brothers, Cissy Grant, Bessie Taylor, Lillian Beach, and Irene Watson.——The Bon Ton Burlesquers are back at the Lyceum this week with Reid and Gilbert. Aggie Behler, Curtis and Watson, Fields and St. John, and Aimee L. Travis.——Isham's Octoroons at the Howard Athenaeum this week have Belle Davis, William Mozambique English, Walter Smart, George Williams, Billy Miller, and the Brittons. In the house ollo are the Pantzer Trio, Frank Jones, and Lillian Walton. Graham Sisters, John J. Harrington, Mitchell and Marron, Evans and Melrose, the Sayons, Belle King, John Goss, Wood and Ray, and Amos.——Enoch and the Four Weston Sisters are the chief entertainers at Austin and Stone's this week, with the Vesuvius Quartette, Major Gantz, Losh and Hupp, Somers Troupe, Owen Vincent, Dallas Family, Pollie Reeves, Harvey and Royce, Belnap, Eight Comets, Monsieur Chevriel, Reed and Shaw, Mayo Sisters, De Elnar Trio, Phil H. Morton Hall and Herbert, Cook and Hall, and Ada Collins.——Charles River Park is to open 28 with bicycle and chariot races and vaudeville bills.——Gertrude Mansfield, who is one of the hits at Keith's this week, is well known here, for she is a Boston girl, and her father was at one time manager of the Grand Opera House. She had a cordial welcome.

JAY BENTON.

PHILADELPHIA, PA.—Fred Irwin's Majestic Burlesquers, always sure of a hearty welcome and good business, play a return engagement at the Trocadero which will equal the opening earlier in the season. The olio includes Todd-Judge Family, Kolb and Dill, Belle Taylor, the Merritts, Mitchell Sisters, James F. Leonard, and C. C. Whalen. Monte Carlo Girls 14.——Ed. F. Rush's Bon Ton Burlesquers hold the week at the Lyceum. It is a good co., the olio features being Smith and Champion, Gallagher and Barrett, Shayne and Worden, Viola Sheldon, Charles Welland, La Fort and Wilson, and Birdie Brown. Large patronage. Miss New York, Jr., 14.——Flynn's Big Sensation co. is at the Kensington for week. The Utopians follow 14, which closes the season.——Dunn and Waldron, the new managers and owners of the Star, are making a success with continuous vaudeville and burlesque. They will remain open all Summer. Attractions for week 7 include Minnie Bell, Thomson and Green, Mark and Kitty Hart, Mona Wynne, St. Clair and Lorenna, May Morris, Burke and McAvoy, Clayton and Desbon, Joe Green, Daly and Daly, and Lawrence. Excellent bill and a good medium to build up the house for steady patronage.——The Arch Street Museum, with continuous, has Frank Clayton, Lester and Mack, M. J. Needham, Lew Pistel, Risbee and Vaders, Allyn and Allyn, and the cineograph. Business good.

S. FERNBERGER.

WASHINGTON, D. C.—Manager P. B. Chase this week presents Camille D'Arville as the headliner at the New Grand. The engagement, an expensive one, proved the strong magnet that crowded the house twice to-day. The singer rarely appeared in better form, and won many encores. The programme also included Ellsworth and Burt, the Mattweef Duo, Baby Lund, Tom Mack, the Three Gonis, Fialkowski, and Macart's dogs and monkeys.——The High Rollers Burlesque co. is the current attraction at Kernan's Lyceum, commencing to two large audiences. A Trip to the Paris Exposition and The Great Ruble are the burlesques. A strong olio is given. Rose Sydell's London Belles 14.——Items: The Bijou is dark.—Frank Bostick's Midway Carnival opens 8 at National Base Ball Park for five days, giving two exhibitions daily.—Harrison Brothers' New and Ancient South, a big colored organization, exhibiting under canvas, is a nearby rival.—Manager Chase, of the Grand, has gone to Ohio for a three weeks' stay, to touch the button on his several amusement enterprises that present Summer entertainment. Treasurer Reeve is his representative during his absence.—While vaudeville is the attraction for the week at the Lafayette Square, it does not imply that this denotes the future policy of the house.—Harry Mills and Lizzie Evans, in their sketch, Two Girls and One Man, was one of the most successful numbers of last week's bill at the New Grand.—William B. Easton, formerly manager of Harris' Bijou, has charge of Suitland Park, a nearby suburban resort.

JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): The large audiences April 30-5 found an unusually long bill and a very strong one. Some of the best turns were on as early as 7 o'clock and there was not a repeat during the evening. Those appearing were Bunth and Rudd, Margaret Cornille, Reno and Richards, Holloway Trio, Johnson and Dean, Gertrude Mansfield and Caryl Wilbur in Color Blind, Elinore Sisters in The Dangerous Mrs. Delaney, Lillie Western, J. W. Winton, Fred Emerson Brooks, Eldora and Norine, Anna Kenwick, White and Harris, Daly and Devere, Seth Weeks, and the biograph. Week 7-12 Robert Edeson and Ellen Burg, Flo Irwin and Walter Hawley, Manhattan Comedy Four, Charles H. Sweet, Hamilton Hill, Newhouse and Ward, Frencelli and Lewis, biograph, Courtwright and Lee, Bicknell, Kimura Sisters, Mayer, Carrell and Mayer, and the Rexos.——Olympic (Spitz and Nathanson, managers): The Gay New York Burlesquers did well April 30-5. Osman, the wrestling Turk; Hastings and Wright, Charles Kenna, Nellie Lytton, McCale and Carew, Ford and Lewis, Demming Sisters, and Barney and Russell were well received. The London Burlesquers 7-12.——Westminster (George H. Batcheller, manager): The chief features of the Victoria Burlesquers April 30-5 included Aggie Behler, Field and St. John, Curtis and Watson, Reid and Gilbert, and Aimee L. Travis and Fred E. Moore. Business good. European Sensation 7-12.——Item: With a view to furnishing specialties for the vaudeville stage Spitz and Nathanson of the Olympic have designated Friday evening of each week as amateur night. The first of these occurred April 27, and some very good turns were given. Those who appeared were Mr. Calle and Flynn, Roy Farrell, Jr., Benson, D. H. Graham, Mary Prosser, George Baker, Thomas Rodgers, George Sprague, Joe Sherman, Lottie and Evans, Charles Foley, and Mrs. Ashton.

HOWARD C. RIPLEY.

JERSEY CITY, N. J.—Manager Dinkins put in a house bill at the Bon Ton April 30-5, having cancelled a burlesque co. Business continues good, and the season will last up to Decoration Day. The bill offered is good, and presents the Mirrilans, excellent singers and dancers; Belle Doyle, a pleasing singer; Barrett and Learned, in a funny sketch, the Fauvette Twin Sisters, sprightly singers and acrobatic dancers; Thompson and Green, a good musical team; the Two American Macs, in a hard-working knockabout act; the Carl Dammann Troupe, in a fine act; the Eldridges, in a good sketch; the Willett and Thorne Farceurs conclude the bill with their funny old act. City Sports 7-12.——Items: Appearing at the C. B. L. entertainment 1 were Fostell and Emmett, Groepper and Griffin, Joe Linder, Gregg Patti, Foreman and West, and Elmer Ransome.—At the Journal Fresh Air Fund benefit 3: C. H. Simerson, Winans and Bond, G. A. Hendrickson, Maysie Hayford, Dina Harmon, and John F. Dillon.—Emery Lenhart, the property man of the Bon Ton, who is known by nearly every performer in the business, was presented with a ten-pound baby girl April 28 by his wife. Congratulations are profuse.—Mamie Kent, a singer with the Sam T. Jack co., was unable to go on at the Bon Ton April 28, on account of the illness of her mother. She rejoined the co. April 30 at Philadelphia.

WALTER C. SMITH.

CLEVELAND, O.—The attractions at both the vaudeville theatres the past week were of an unusual order, the bill at the Empire being headed by Ezra Kendall and Mr. and Mrs. Edwin Milton Royle, who proved drawing cards. Papinta and Gus Williams will be the headliners 7-12, and the others will be Thorne and Carleton, Smith and Fuller, Wartenburg Brothers, Merritt and Murdock, Little Elsie, Leona Leslie, and Flatow and Dunn.——At the Star the Behman Show held forth with the Four Cohans as headliners, and had a crowded house at each performance. Miner and Van's farce, Bohemians, 7-12.——Extensive preparations are being made for Summer attractions, and, in addition to the old ones, there will be one or two new casinos in which vaudeville will be featured.—The managers of the Empire have received many offers for stock and opera cos. to play a Summer season at this beautiful little theatre, but so far they have not decided whether to keep open or not, but if they do the house will be run in conjunction with Haltnerth's Garden, which is under the same management.

WILLIAM CRASTON.

NEW HAVEN, CONN.—Pull's Wonderland (S. Z. Poli, manager): The bill week April 30-5 was excellent. Charles E. Grapewin and Anna Chance offered their new sketch, Above the Limit, a novel bit, giving Mr. Grapewin splendid opportunity as Chimmie Hicks, a Bowery boy. Carrie Scott, a jolly girl, with a very small black assistant, gave a number of clever and tuneful songs. Holland and Galpen, in operatic comedy sketch; Tom Brown, colored comedian; Lawrence Crane, Wills and Loretto, Scott and Wilson, and Cowell, and McBride and Estus made up the olio. Week 7-12 Hungarian Boys' Band and others.——Item: J. W. Cardownie, who lost his life at Lake Whitney trying to save Miss Cleise April 28, was buried with Masonic honors 29. The floral tributes were many and beautiful, and the troupe have the sympathy of the city. The body of Miss Cleise was sent to New York 28, the casket being covered with floral tributes from the Elks and members of the profession.

JANE MARLIN.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): The week of April 30 opened with a large attendance. Gerald Griffin and co. in Ida and May Warde's Silence is Golden were very amusing. The Queen's Fan, sung by Oriska Worden, Vira Rial, and Adele Archer; Smith, Doty and Coe, in a clever musical act; Frances Curran, Tom Mack, the Holstons, and Pelot filled out one of the best bills of the season.——Gaiety (Agnes Barry, manager): Phil Sheridan's City Sports April 26-28 did good business. In the olio were Alice Leslie, Carr and McLeod, Mills and Hart, Monte Myro Troupe, Fanny Lewis, and Lowell Brothers. A feature was the singing by Ruth Beecher. The European Sensation opened the closing week (April 30) of the season to good business. In the co. are Franklin Sisters, the Murphys, Jessie Cole, Hickman Brothers, Putnam Sisters, and the Harpers. White Crook co. 3-5.

CHARLES N. PHELPS.

SAN FRANCISCO, CAL.—Digby Bell was again the star at the Orpheum week April 22-28. His monologue is unusually clever and well delivered. Rae and Brosche were successful with a sketch, Too Much Woman. Mildred Stoller, comedienne, was well received. Bellman and Moore made a tremendous hit with A Pair of Lunatics, their singing and dancing specialties being a big feature. Marzella and her trained birds; Duncan, the ventriloquist; Falke and Semon, musical comedians, and the Guitanos, acrobats, made up an excellent bill. Big business. Week April 29 Etta Butler, mimic; Little Fred and his trained animals, Mr. and Mrs. Arthur Sidman, Buoman and Adelle, and the Brothers Forrest.——Mabel Le Claire, erstwhile of the De Wolf Hopper co., opens at the Chutes 30.——At Fischer's Concert Hall the Italian opera artists are still charming nightly.

FRED S. MYRTLE.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Week April 30-5: The co. appeared in a first part, also a good olio by Portello and Mayville, Kay Mack, Jackson, the Graysons, Stella Jarrett, J. Mayville, Murray Smith, the Jacksons, Don Jarrett, and Lando. Good patronage.——Olympic (Sodini and Baiocchi, proprietors and managers): Taking sketches and an attractive olio drew fair houses week April 30-5. Entertainers are Charles Ellsworth, Lottie De Vere, Eva Ross, Bessie Cunningham, Amy Cameron, Lulu De Mar, Margaret Grace, Harry Lines, Harry Brooks, Williams and Howard, John Henderson, Robert and Mlle. Zoyarous, and Charles Gardner.——Tivoli (John Straka, proprietor): A pleasing musical programme week April 30-5 to fair business. Emits Devees and C. Leslie Evans are the entertainers.

GEORGE H. COLGRAVE.

TORONTO, CAN.—Shea's (M. Shea, manager): Another capital bill April 30-5. Little Elsie, a miniature Cissy Loftus, was the feature, and this winsome little maiden charmed every one. Her imitation of Anna Held is one of the cleverest things in the way of mimicry seen here in a long time. Arthur Dunn is also clever in an eccentric fashion, assisted by Clara B. Jerome. Others on the bill were Foy and Clarke, the Three Gonis, Caron and Herbert, Conroy and McDonald, and Smith and Fuller.——Bijou (M. S. Robinson, manager): Baker and Fonda presented a bill April 30-5 which is billed as one of Sam T. Jack's cos. Business was good.——Empire (A. McConaughy, manager): Dark April 30-5.

J. V. MCARER.

BALTIMORE, MD.—T. W. Dinkin's Utopians co. is the attraction at the Auditorium. Two amusing extravaganzas, Au Chat Noir and Hotel Razzle Dazzle, are given with the entire strength of the co. In addition a good vaudeville bill is given.——Sam T. Jack's Own Burlesque co. holds the stage of Kernan's Monumental. The advent of this co. is looked forward to with pleasure by the patrons of the Monumental, as they are always sure of an entertaining performance. Bohemian Burlesquers 14.

HAROLD RUTLEDGE.

MILWAUKEE, WIS.—At the Star the Allen and Kingsbury co. opened April 29 to a large house. The performance gave satisfaction, a popular feature being a sparring contest between Jack McCormick and Jack Ewerhardt. The burlesques were funny and contained some good music. Specialties were offered by the Connolly Sisters, Harry Taylor, Mlle. Venati, Allen and Kingsbury, and the D'Arville Sisters. The Merry Maidens 6-12.

CLAUDE L. N. NORRIE.

PITTSBURG, PA.—Weber's Dainty Duchess co. is pleasing large audiences at the Academy April 30-5. The co. includes Letta Meredith, Bryan and Barrow, Junie McCree and Matt Trayars, the Mimic Four, Walz and Ardelle, and Swor and Devoe. Terry McGovern is also with the co. Rose Sydell's London Belles 7.

L. W. MENDENHALL.

INDIANAPOLIS, IND.—Empire: The season at this house was closed April 28. The Sapho Burlesquers played a successful engagement 26-28.

ALLEN R. WOODALL.

CINCINNATI, O.—At the Columbia April 29-5 the bill was headed by Robert Downing and co. in the arena scene from The Gladiator. The other numbers were contributed by Kathryn Osterman and co., Frank Bush, Pitrot, John W. World and Beatrice Hastings, the Passparts, Wartenberg Brothers, Lillian Leslie, and the biograph. Next week will be the last of the season, and J. K. Murray and Clara Lane, both favorites here, will be the headliners.——The People's had crowds at every performance, with Rose Sydell's London Belles. In the olio were the four Nelson Sisters, O'Rourke and Burnette, Shattuck and Bernard, Hilton Brothers, Etta Chatham, Shepp and Lee, and the Esher Sisters. Bowery Burlesquers 6.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): "Sold Out" greeted the tardy ones April 23-29. The De Forrests created a sensation with their whirlwind dancing. Bobby Gaylor was exceedingly funny in his Irishisms and kept the house on the move. The Empire Comedy Four, old friends, received a warm welcome and deserved it, and Si Stebbins, the juggler, won much applause. Mathews and Harris repeated last week's success in Caught Napping. Guille's wonderful tenor was heard to great advantage in operatic selections, and Earl and Shepperd and Carrie Behr continued to please. Due April 30: Marzella's Birds, Three Guitanos, Falk and Semon, and A. O. Duncan.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week April 30: Burlesque. Birds of a Feather; olio, Renzetta and Belair, Emerald Sisters, Hattie Havens, the Great Harvey, J. C. Stewart, Minnie Patterson, Helene Constantine, Raymond and Clark, and Mr. and Mrs. Wiley Hamilton. Business very fine and on the increase; performances strictly up-to-date.——Bijou (Abb Smith, proprietor): Week April 30: Comedy, Warm Old Time; olio, Minnie Fayette, Lillie Wallace, Nad Barry, Nina Oliver, Klondyke Trio, Mollie Scott, West Sisters, Ida Storms, and Williams Sisters. Business and performances very good.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Watson, Hutchings and Edwards headed the bill April 29-5 in their farce, Two Flats, which proved highly popular with the audiences. Jessie Couthoui in monologue was entertaining; the Nielsen Sisters in songs were modest, but made a hit; W. C. Fields, tramp juggler, was clever; Post and Clinton in a unique act, the Wilson Family with their clever pickaninnies, Adele Purvis Ourl in attractive dances, and Morrissey and Rich in comedy completed a most excellent bill. Business good all week.

NEWARK, N. J.—Irwin's Majestics opened April 30 at Waldmann's to the usual big business. Kolb and Dill, Belle Taylor, Three Merrills, Mitchell Sisters, Todd-Judge Family, and Harvey and Irwin pleased. Al. Reeves' co. 7-12.——Item: The executive staff of Waldmann's will have a benefit at the close of the season.

YOUNGSTOWN, O.—Idora Park (E. Stanley, manager): Idora Park was last year known as Mill Creek Park Casino. It will be opened May 24 with Carson and Willard, Ingram, Ford and Da Verne, and the Winchesters. New faces each week. Sacred concerts will be given on Sundays. The Casino has been enlarged to double former seating capacity.

WEST SUPERIOR, WIS.—GEM (W. S. Campbell, proprietor; Clarence Leonard, manager): Week April 30-7: The Hawleys, Fred and Georgie; Mackin and Pierce, Tim Ryan, Jennie Forrest, Castle Sisters, Josie Maloney, Advalene, Maggie Murphy, and De Arney. Opening 7: Lancton, Lucien and Lancton's Trump Cards.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Business excellent week April 30-5. The olio included Lelliott, Rusch and Lelliott, Verdi Quartette, Julia Kingsley, May Williams, Nelson Lewis, Brothers Damm, and the biograph.

LOUISVILLE, KY.—The Little Egypt co. filled a successful week at the New Buckingham April 29-5 with the following people in first-class specialties: Virginia Seymour, Mitchell and Love, Emery and Marlow, Garnold and Gilmore, Armstrong and Porter, the Mrimo Sisters, and James Dooling.

DETROIT, MICH.—Wonderland's offering week April 30 is particularly interesting. Charles T. Aldrich, the comedy juggler, is a big hit. The Sennetts, Marie Heath, Florence Walcott, Carter De Haven and Bonnie Maie, and the Donavons are all excellent.——The Capitol Square has closed its regular season.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Jennie Yeamans' jollities were the feature of the bill April 30-5. Pierce and Egbert, the Sohlkes and their five Archipelagoans, Leo Carle, the Golden Gate Quartette, Cogan and Bacon, Morris and Armour, and Till's Marionettes completed the list.

LYNN, MASS.—GEM (William Crawford, manager): Marris and Parker, Mazaress and Gleason, J. Gaffey Brown, Ray Irving, Cook and Hall, Nellie Seymore, and the bioscope. Performance and attendance good.

MEMPHIS, TENN.—East End Park, under the management of Mitchell and Fabisk, will open 7 with a strong bill, including Marion Abbott and Charles Silke, Two Little Pucks, Gardner and Hunt, Denique Sisters, Douglas and Ford, and Butt Brothers.

FALL RIVER, MASS.—Casto (Al. Haynes, manager): Week April 30-5 Gypsene and Roma, Baby Geraldine, Ber and Waltone, "Chalk" Saunders, Jack Norton, Will and Rosa Lee, and McCann Family.——Rich's Theatre (A. E. Rich, manager): Dark.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): Week April 30-5 Roche and Whiting, Florence Wragland, Doherty Sisters, Frank Clayton, and La Belle Rosa

ARENA.

PERU, IND.—R. E. Wallace's Circus opened its season here April 28 to very large crowds; performances excellent.

INDIANAPOLIS, IND.—Wallace's Circus to immense business 1; performance first-class.

ANDERSON, IND.—Wallace's Circus 1; excellent performance to big business.

RICHMOND, IND.—Robinson's Circus to good business April 30. W. H. Harris' Nickel Plate Show 2. Gentry's Dog and Pony Show 5.

HENDERSON, KY.—Gentry's Dog and Pony Show April 27; S. R. O.; performance fine.

WATERBURY, CONN.—Ringling Brothers' Circus 1 to large attendance. Forepaugh and Sells Brothers 17.

LOUISVILLE, KY.—Gentry's Dog and Pony Show opened for two weeks April 30; business good.

LEBANON, PA.—Welsh Brothers' Circus April 30-2 to large crowds; performances good.

OWENSBORO, KY.—Gentry's Dog and Pony Show April 27; packed tents.

ASHLAND, KY.—Sparks' Circus April 28 to capacity; excellent performance.

NEWARK, N. J.—Ringling Brothers' Circus April 27 gave the best performance of its kind ever seen in Newark to large crowds.

WINSTED, CONN.—Ringling Brothers made their appearance April 30 to about 17,000 people.

EVANSVILLE, IND.—Gentry's Dog and Pony Show April 25, 26 drew large crowds and pleased every one.

NEW HAVEN, CONN.—Ringling Brothers' Circus played to immense crowds at Elm City Park 3. The acts offered were exceptionally strong. John O'Brien and his wonderful horses being the leading feature. The menagerie was large and the performing elephants most amusing. Forepaugh and Sells Brothers 19.

MATTOON, ILL.—Gentry's Dog and Pony Show April 30 pleased big crowds.

ASHTABULA, O.—The Rhoda Royal Shows, Royal and Berris, lessees, gave their initial performance at Geneva, O., April 28 and played here 30 to large crowds. All features of the show are first-class. Walter L. Main was in attendance at Ashtabula performance and praised the performance.

COLUMBIA, PA.—Welsh Brothers' Circus April 27, 28 to crowded tents; performance pleasing.

POTTSVILLE, PA.—Forepaugh and Sells Brothers' Circus 2 drew large crowds; weather fine; performance excellent.

NEW BRUNSWICK, N. J.—Ringling Brothers' Circus April 26; large attendance; performances excellent.

CRESTON, IA.—F. J. Taylor's Circus opened its season April 30 to crowded tents.

MARION, IND.—Harris' Nickel Plate Shows April 30 were liberally patronized and gave a pleasing exhibition. Great crowds attended the performances of the Wallace Circus 2, witnessing a performance of unusual merit.

BOSTON, MASS.—Ringling Brothers' Circus opened to splendid business to-day, and the indications are that the week will result in the largest attendance ever known by a circus in this city. Thanks to the splendid press work of James Jay Brady, the papers had been fitted with notices, and the public was ready to flock to the new grounds on Huntington Avenue. Forepaugh and Sells Brothers' Circus 21-26. Buffalo Bill's Wild West June 18.

KALAMAZOO, MICH.—Ed. F. Davis' Railroad Circus opened the season here 3-5 to large business. One of the best popular priced circuses ever seen here.

YORK, PA.—Forepaugh and Sells Brothers' Circus April 27 to the largest crowds ever assembled in this city; performance very good. Woodward's trained seals were a feature.

HAMILTON, O.—John Robinson's Circus to two large crowds 1; performances good.

CARSON CITY, NEV.—Norris Brothers' Dog and Pony Show April 23 to big business.

ARENA NOTES.

The roster of R. E. Wallace's Circus: W. E. Franklin, general agent; E. M. Burke, railroad contractor; R. M. Harvey and D. F. Lynch, contractors; A. W. McPhail, special agent; W. R. Musgat, agent No. 1 advance car, with sixteen bill posters; R. P. Janette, agent No. 2 advance car, with fourteen bill posters; Frank Purcell, agent brigade No. 1, with ten men; Harry Middleton, agent brigade No. 2, with five men; W. W. Farnalee, programme contractor; C. E. Cory, secretary; R. L. Wallace, treasurer; E. C. Knapp, press agent; H. W. Amlar, steward; N. E. Franklin, caterer; C. Z. Bronson, musical director; C. H. Sweney, equestrian director; Al. W. Martin, ticket manager; Frank Baity and Ed Martin, assistant ticket managers; Charles Edwards, purchasing agent; Fred Wagner, forage agent; R. L. Bowman, side show manager; Don Wilson, mail agent and manipulator of calliope; W. W. Scott, superintendent of stock; Thomas E. Fay, superintendent of canvas; Theodore Farris, superintendent of menagerie; Henry Huffman, superintendent of elephants; F. S. Thorpe, superintendent of transportation; W. C. Cox, superintendent of lights; Charles Clarke, superintendent of properties, and Sam Wilson, superintendent of wardrobe. The Three Fortuni Brothers, acrobats; John DeAlma, dog and monkey theatre; Kerzle and his educated pigs; the Nelsons, acrobats; the Sirks, bicyclists; the five Vortex Sisters; Nonda French, Mme. Nelson, the Three Livingstons, the Takezawa Troupe, Blanche Reed, Olga Reed, Winnie Sweeney, Adele Nelson, Sallie Hughes, principal lady riders; William Melrose, Fred Ledgett, and Joe Ledger, principal men riders; the Earl Sisters, aerial performers; Eddie Pinaud, comedy bicycle act; Inez Palmer, iron jaw act; W. F. Judge; corps du ballet under direction of Marcella DeRea; Fred Kummells, Eddie Snow, Rome Emory, Frank Leffel, Revell and Whittaker, Harry Hale, Horace Webb, Billy Randall, Chris Livingston, and Kerzlake, clowns; C. Z. Bronson, bandmaster, with twenty-four people. Side show: R. L. Bowman, director; Charles Brazer, Jack Manly, Harry Potter, and Charles Griffin, assistants; Nena Delmato, snake charmer; Agnes, mind reader; Professor Peters, with his Egyptian orchestra; Wade Cochran, child wonder; Trixie Ford, skirt dancer; the Florence Sisters, living pictures; Professor Hornman, German magician; Rote Sisters, musical artists; Lieutenant Allen, ventriloquist; J. H. Payne, armless wonder; Florence Roach and Florence Smith, song and dance artists; Emma Lawrence, bag puncher; Flo St. Ives, banjoist, and Iva Kelly, vocalist; Henry De Armitt, bandmaster.

S. H. Barrett, general agent of the Forepaugh-Sells Circus, is seriously ill in Boston. He is suffering from pneumonia, and is likely to be laid up for some time.

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